MAXIMUM ROCKNROLL

NO. 111
Aug '92
$2.00

REAL COOL KILLERS

FLUX

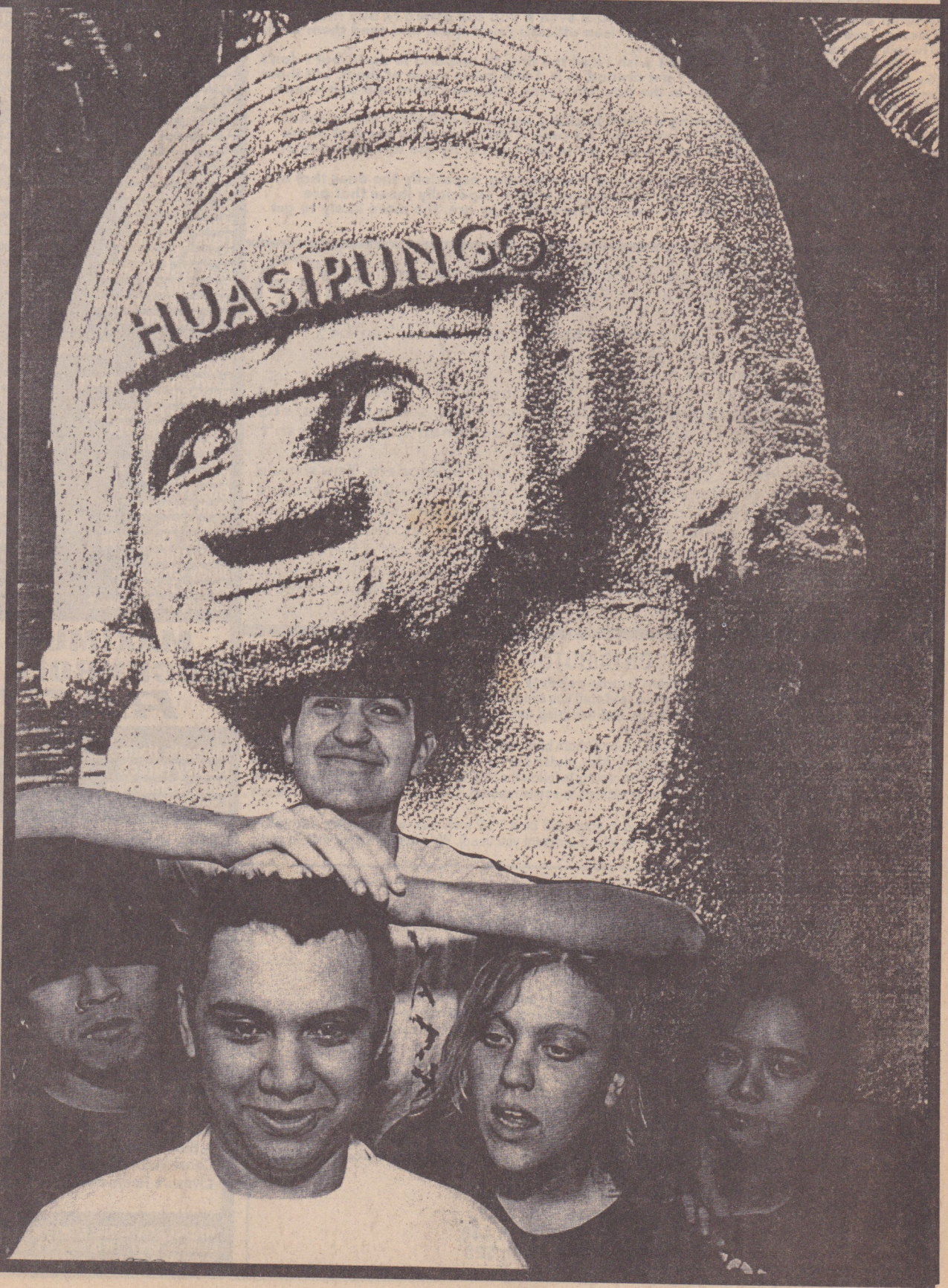
SEXUALITY & FASCISM

SUPER CHUNK

COSMIC PSYCHOS

SHELLEY'S CHILDREN

SIMPLE MACHINES



MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

just a few notes

1) PRISONERS: We cannot send out free copies to you. So many people have written in asking that it's overwhelming. And even if you can afford to buy them (stamps are OK), more often than not, prison officials reject them and send them back. There's not much we can do about this.

2) PERSONAL LETTERS TO TIM: I wish I had the time to respond to most, but I don't. So please don't feel bad if I don't get around to it. I will get to some of them, but there are definitely not enough hours in the day. However, I do read them and appreciate the efforts made.

3) ADS: We're back to having a small backlog again, so definitely give a call to reserve space (about a month in advance). Ad copy is then due in by the first of the month, but to be safe (and to help us out), try to get them in by the last Saturday of the month.

4) LETTERS TO THE EDITOR: Please keep them coming, especially the ones that are focused on one or two topics. Long, meandering letters, especially those that are handwritten, rarely make it in. The more to-the-point they are, the more likely to get printed.

Stumbling into the new age of computer communications, MRR now has a FAX/Modem. The number is (415)648-5816.

But...we don't want to get tons of promo crap, so be selective in your communication.

Here are a few other do's and don't's.

a) Unless you have a hi-resolution FAX coming off a computer, do not send us typed submissions (letters, columns, scene reports, etc) this way. We've tried to scan in such documents, and it doesn't work.

b) The best way to get text documents to us is by modem. You should call in by regular phone first to alert us, then we'll try to receive it. But it's a bit tricky for us novices at this point, so bear with us.

c) Sending in graphics by FAX should be a last resort. This means ads FAXed in will not look great, unless they came off a hi-res computer-linked FAX.

d) So what is this damn machine good for? I guess we'll figure that out as time goes by.

----------CONTRIBUTORS----------

MRR is always looking for contributions (scene reports, interviews, news features, articles, letters), and we have a neato scanner that can read stuff you send us and put it into the computer, but it needs your help. Our scanner can only read things that are crisp and clearly typed. It can't read hand-written corrections. It can't read low-quality photocopies.

If you need to make corrections, it helps to use a photo blue pen designed especially for layouts--the light blue is invisible to a scanner (or a xerox machine). Also, please don't type in all capitals because then we have to re-type everything, and that's no fun. And if you can, try to follow the MRR format (song & book titles in quotes, LP/EP titles & zines in italics, local bands in all capitals in scene reports). This makes the shitworkers happy (or less miserable, anyway).

If you're using a computer, you can send in your stuff on a 3-1/2 inch disk--we can convert from any program (both Mac & IBM, as long as you tell us which program you used). We will return your disk to you.

UH OH!!!
YET ANOTHER MRR AD POLICY CHANGE!!!
BEGINNING WITH ISSUE #113

Due To:

•an ongoing inability to service those many of you who need ads
•a lengthy (and increasing) backlog and waiting period
•an abuse of 1/2 page ad policy by submitting only one-item ads

We Must:

Eliminate 1/2 page ads beginning with issue #113

This Means:

•Those of you who automatically reserve 1/2 page ads should get in touch and let us know what size you now want saved every issue
•Periodic advertisers should call and get space saved in advance till the backlog subsides

New Ads Sizes And Rates:

1/3 square: (5" x 5"): $50
1/3 long (2 1/2" x 10"): $40
1/6 page (2 1/2" x 5"): $25

SHITWORKERS

Suzanne Bartchy
Mel Cheplowitz
Chris Dodge
Gardner Fusuhara
Walter Glaser
Lance Hahn
Michelle Haunold
Ayn Imperato
Kent Jolly
The Judge
Mick Krash
Timojhen Mark
Devon Morf
Neil Nordstrom
Mr Pagemaker 4.2
Bruce Roehrs
Harry Sherrill
Dave Stevenson
Martin Sprouse
Matt Wobensmith
Eric Wilson
Winni Wintermeyer
Tim Yohannan
Jerry Booth
Brian Devereux
Joe Donohoe
Karin Gembus
Katja Gussmann
Harald Hartmann
David Hayes
George Impulse
Madeline Josefsberg
Jux
Mike La Vella
Mike Millett
Ms NP9330
Katy Odell
Natasha Riggins
Dave Seifert
Stephanie Silk
Steve Spinali
Cammie Toloui
Kevin Wickersham
Joel Wing
Jeff Yih

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Monique Schubert
Ben Weasel
Sam McPheeters
Murray Bowles
Jeff Bale
Eric Bradford
Lily BraindropGan
Donny The Punk
Brian Slocock
John Book
Jonas Oskinis
Chris
John Yates
Kristin Thomson
Marina Lecesse
Claudio
Ron Wilkerson

MAXIMUM ROCKNROLL RADIO

Michelle Haunold
Radley Hirsch
Alisa Schulman
Last Will
Paula Hirsch
Kenny Kaos
Jon Von

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CKMS Waterloo, Ont 94.5FM call station
KABF Little Rock, AR 88.3FM Fri midnight
KALX Berkeley, CA 90.7FM Weds midnight
KCPR San Luis Obispo, CA 91.3FM Thurs 5PM
KSCL Shreveport, LA 91.3FM Weds 10PM
KTEQ Rapid City, SD 91.3 FM Thurs 9PM
KUNM Albuquerque, NM 89.9FM Weds midnight
KZUM Lincoln, NE 89.3FM Weds midnight
WCNI New London, CT 91.1FM Sat midnight
WLCX Farmville, VA 90.1FM call station
WRMC Bethlehem, PA 640AM call station
WRUV Burlington, VT 90.1FM Thurs 6PM
WTSR Trenton, NJ 91.3FM call station
WYRE Waukesha, WI 103.9FM Fri 8PM & Sun 9PM
WZRD Chicago, IL 88.3FM Sun 3:30PM
Radio Pomme Louviers, France 91.6FM Sat 5PM
A Slot Helmond, Holland call station
Canal Sud Toulouse, France 92.6FM Mon 6PM
Livewire Radio Norwich, UK call stn (Univ E. Anglia)

RADIO STATIONS: MRR Radio shows are available for stations only. Requests for info should be on station letterhead. Contact us at the address on the next page.

MAXIMUMROCKNROLL

SUBSCRIPTIONS:

- *U.S.:* available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00. Calif residents, it's $16.25.
- *Canada:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).
- *Mexico:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50.
- *U.K.:* available from MRR/ PO Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
- *Europe:* available from U.K. address above. Copies are $4.50 each/ 6 issue sub for $24.
- *Australia, Asia, Africa:* available from U.S. address below. Copies are $6.25 each/ 6 issue sub for $37.50 (US dollars).
- *South America:* available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

BACK ISSUES AVAILABLE:

Back issues #37, 43-52, 55-64 are $1.50 each ppd in U.S. ($1.65 in Calif), $2 Canada, $2.75 So America, $4.25 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 66-70, 72-76, 78, 80-100 (pts 1&2) are: $2.50 US, $2.75 Canada, $2.50 Mexico, $5.50 Asia/ Australia, $3.00 So America. Back issues 101-110 (pts 1&2) are as stated above in sub info. UK office only has issues 90-present. For earlier issues to UK & Europe, write MRR/US, cost is $5 per issue.

DEADLINES FOR NEXT ISSUE:

Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month--absolutely no later!!

AD SIZES AND RATES:

1/6 page: (2 1/2" x 5") $25
1/3 page: (2 1/2" x 10") $40
1/3 page: (5" x 5") $50
1/2 page: being deleted with issue #113

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Huasipungo pic: Sam Lahoz

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need business address to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Tel:(415)648-3561 / Fax/Modem:648-5816

MAXIMUMROCKNROLL MAXIMUMROCKNROLL

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), CD-only release, or cassette.

SUZANNE BARTCHY

- OLDER THAN DIRT-4-song Flexi-EP
- PAXSTON QUIGGLY-EP
- V/A-Discharged-EP
- V/A-Dischardged-LP / BLISTER-Glitches-LP
- HUASIPUNGO-Canciones...-EP
- DISRUPT/DISDAIN-split EP
- UNAMUSED-Haven't You Been Deceived-LP
- SEPTIC DEATH-Gore Story-LP
- V/A-Built On Blood-LP & EP / V/A-Stranger Fruit-EP
- V/A-Trail of Tears-EP / 1992 Gay Pride Parade

CHRIS DODGE

NO USE FOR A NAME OUT ON TOUR

KARIN GEMBUS

SPITBOY OUT ON TOUR

WALTER GLASER

- HELMET-In The Meantime-45
- DRIVE LIKE JEHU-Bullet Train To Vegas-45
- ROLLINS BAND-Mr Personality-2xLP
- JAWBOX-Novelty-LP
- HELMET-Meantime-LP
- BUZZMUSCLE-Assembler-45
- NEUROSIS-Souls At Zero-LP
- JESUS LIZARD-Wheelchair Epidemic-45
- PAIN TEENS-Stimulation Festival-LP
- SSD-Power-2xLP

MICHELLE HAUNOLD

- SNUFF-Reach-LP/SMALL-Makes Me High-EP
- DE LYCKLIGA KOMPISARNA-Le Som...-LP
- CHARTA 77-Hobby Diktatorn-LP
- BORED!-People Say-45/SINISTER SIX-Deloused-45
- HYBRID CHILDREN-Brutal Babies-EP
- DERELICTS/ZIP GUN-split 45 /RED LONDON-Look Back-LP
- JOHNNY PEEBUCKS-Gives You Strength-EP
- DISGRACE-Two Seven Clash-EP/GRIMPLE-One More-EP
- CAPTAIN CRUNCH-Dinosaurs-EP/GIRL TROUBLE-Plays..-2xEP
- V/A-Built On Blood-LP

MICK KRASH

- DAG NASTY-'85-'86-box set
- DRIVE LIKE JEHU-Hand Over Fist-45
- AGENT 94-More Fun In The NWO-EP
- RICE-EP
- VOICE OF REASON-Gear-EP
- DISCONTENT-Chance To Live-EP
- SPLIT LIP-EP
- RAILHED-Forever Bound-EP
- 1.6 BAND-EP
- CRAIN-Speed-LP

MIKE LAVELLA

- HELMET-Meantime-LP
- URGE OVERKILL-Stull-LP
- GORIES-Outta Here-LP
- JON SPENCER BLUES EXPLOSION-Crypt Style-LP
- GIRL TROUBLE-Plays...2xEP
- PHANTOM SURFERS-Unknown Museum Stomp-EP
- DEVIL DOGS-We Three Kings-LP
- DERELICTS/ZIP GUN-split 45
- MY NAME-Megacrush-LP
- CRAIN-Speed-LP

TIMOJHEN MARK

- V/A-Share Common Ground-LP
- V/A-Target Dictator-CD / V?A Discharged-EP/LP
- DON DON-Borderline-CD
- HUASIPUNGO-Canciones...-EP
- TERVEET KADET-Bizarre Domination-EP
- UNAMUSED-Haven't You Been...-LP
- JON SPENCER BLUES EXPLOSION-LP
- GRIMPLE - One More-EP / DRIVE LIKE JEHU-Hand Over...-45
- Bruce Roehrs-column in 110 #1
- V/A-Built On Blood-LP / DISRUPT/DISDAIN EP

SMELLY MUSTAFA

- NO WIN SITUATION-Rat Bastard-EP
- SSD-Power-2xLP
- OVARIAN TROLLEY-Serenity-EP
- PORK-EP
- RED AUNTS-Big Cans-EP
- MOLTRIFFID-Touch The Monkey-CD
- TRASH BRATS-EP
- ULTRA HEAD-EP
- MONKEY PAW-live
- DUH-at work

NEIL NORDSTROM

- DISRUPT/RESIST-split EP
- RINGWORM-TP
- PLUTOCRACY-Snitch-EP
- ETERNAL DARKNESS-EP
- SUBSANITY-EP
- TRANSGRESSOR-Morbid Brochus-EP
- ASSFORT-5 Knuckle Shuffle-CD
- WARHEAD-Cry Of Truth-EP
- PSYCHO/MEAT SHITS-split EP
- DISRUPT/DISDAIN-split EP

BRUCE ROEHRS

- BORED!-People Say-45
- TERVEET KADET-Bizarre Domination-EP
- CROCODILE SKINK-State Bustar-EP
- RHYTHM COLLISION-Irrepressible-45
- SNAIR-Stay Home-LP/JESUS LIZARD-live
- HUASIPUNGO-Canciones...-EP
- DISRUPT/DISDAIN-split EP
- CIRCLE JERKS-Live Fast Die Young-LP
- DEVIL DOGS-live at Revolver/GORIES-To Find Out-45
- ROCKET FROM THE CRYPT-Juniper K-45

JON VON

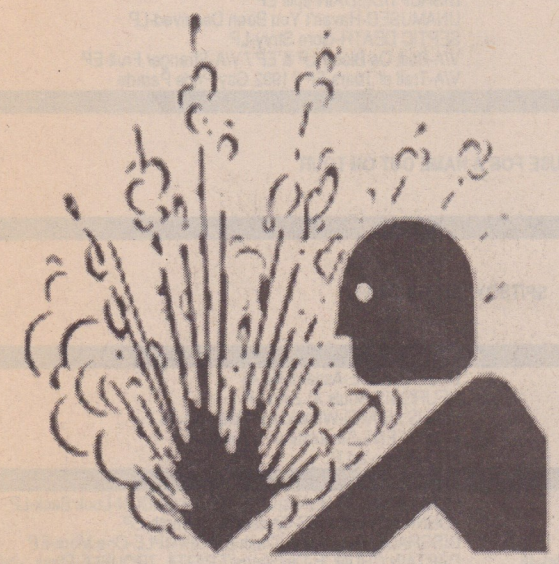
MR T EXPERIENCE OUT ON TOUR

MATT WOBENSMITH

- HELMET-Nevermind-CD
- Reconstruction Records-NYC
- HUASIPUNGO-Canciones...-EP
- Fucktooth-#3-zine
- V/A-Stranger Fruit-EP problems
- PUKES-tape
- BLISTER-Glitches-LP
- SHUDDER TO THINK-Get Yer Goat-LP
- V/A-Pitch-LP
- Timojhen Mark-shitworker dreamboat

TIM YOHANNAN

- GRIMPLE-One More-EP/BORED!-People Say-45
- DISGRACE-Two Seven Clash-45
- HAIRIKOT-Iskee-LP/HAGGIS-World Full...-EP
- HUASIPUNGO-Canciones...-EP/OLDER THAN DIRT-EP
- RED AUNTS-Big Cans-EP/RED LONDON-A Look Back-LP
- SAWHORSE-Snap-EP/SINISTER SIX-Deloused-45
- SONS OF ISHMAEL-Mimsy-10"/SSD-Power-2xLP
- V/A-Stranger Fruit-EP/V/A-Discharged-EP
- V/A-Built On Blood-LP
- V/A-We Still Can't Help It If We're From Florida-EP



EPICENTER ZONE

475 VALENCIA SF CA 94103
(415)4312725 FAX 4310425

**ALL VOLUNTEER
NOT FOR PROFIT
RECORD STORE
COMMUNITY
CENTER**

**TUES - FRI
3-8 PM
SAT 12-8
SUN 12-7**

HEY! SEND US A PROMO - WE WANT TO DEAL DIRECT!

BLACKLIST MAILORDER

475 Valencia St, San Francisco, CA 94103, (415)255-0388

Blacklist mailorder is a not for profit, volunteer run, mailorder operation. Those of us at Blacklist are dedicated to keeping the independent music & literature scene alive and strong. If you are interested in volunteering at Blacklist, give us a call or drop by. Please send promos for distribution. For a complete catalog, send $1 in USA and $2 overseas.

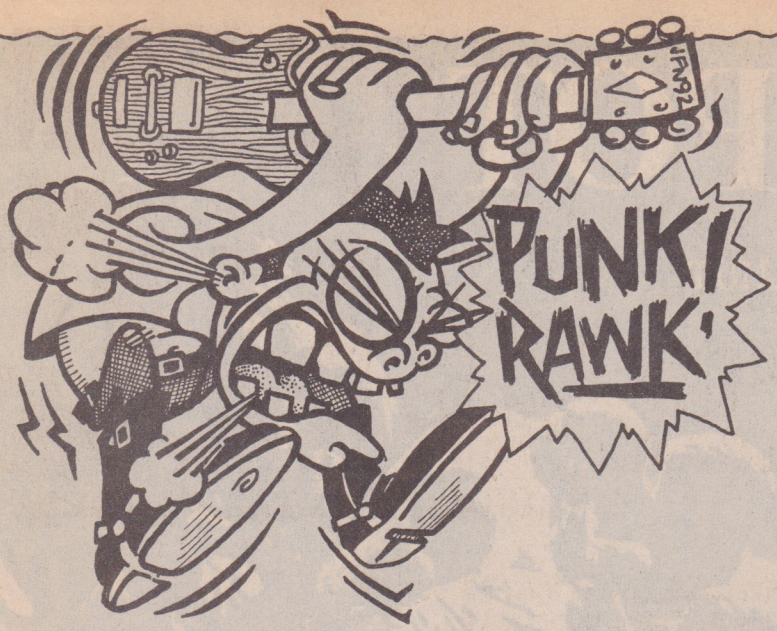
POSTAL RATES-RECORDS & TAPES

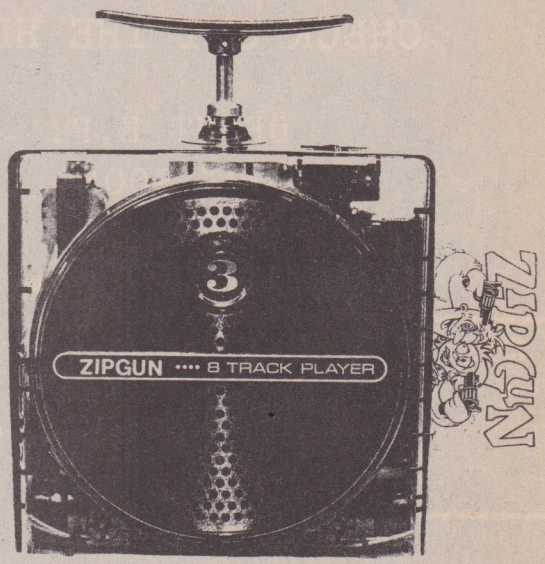
We mail your order via 'special fourth class' rate in the U.S.; 'A.O. small packet' rate to Canada, Mexico and up to four pounds overseas. We will send large overseas packages 'surface parcel post', or if requested, small packages. The initial charge for overseas surface includes postage for the first three LPs or twelve 7"ers. Please list alternative choices or specify refund or credit. California residents please add 8.25% sales tax. Please note that cassettes are the same weight as 7"s and compact discs are the same weight as 12" or LPs.

	USA	Can Mex	West Hemis	Europe	Asia/ Africa	Pac Rim	Sur face
initial charge 1 LP	1.05	3.50	3.66	5.85	7.40	7.53	6.55
initial charge 1 7"	1.05	1.05	1.81	2.35	2.85	2.93	6.55
each additional LP	0.22	0.65	1.50	2.65	3.65	3.70	1.05

Artist	Title	size	Price	Country	LABEL
Adolescents	Adolescents	LP	9.80	USA	Weird Sys
Agent 94	More Fun...	7"EP	2.60	USA	Reality Co
Animosity Inc.	What It Means	7"	2.60	USA	7/10 Split
Aspirin Feast	Police Beat EP	7"EP	1.30	USA	Urban Ale
Assuck	Anticapital	LP	6.15	USA	Sound Poll
Blanks 77	Unite & Pogo	7"EP	2.60	USA	Vandal Chi
Bollweevils	Lost & Found	7"	2.60	USA	none
Bombshell	Fixer	7"	2.60	USA	No Idea
Bugout Society	Yo Baby 'Sup	CD	6.25	USA	Drunken Si
Bugout Society	Yo Baby 'Sup	LP	4.95	USA	Drunken Si
Bull	Tinbox	7"	2.95	USA	Compulsiv
Buzzoven	Hate Box	7"EP	2.30	USA	Kirb Dog
Chumbawamba	English Rebel Songs	10"E	6.40	UK	Agitprop
Chumbawamba	Shhh	CD	10.75	UK	Agitprop
Chumbawamba	Shhh	LP	7.80	UK	Agitprop
Citizen Fish	Free Souls...	LP	7.65	UK	Bluurg
Crassfish	Play It Loud...	LP	6.00	Germany	Nasty Vin
Crazy Alice	Wheel	cass	6.90	USA	Sonic B-Gu
Cringer	Live In Europe	7"EP	1.95	USA	Vinyl Comr
Cringer	Rain	7"EP	1.95	USA	Vinyl Comr
Cunts	Lookout!	LP	4.55	USA	Disturbing
Dare To Defy	Tales From The Drur	7"EP	2.75	USA	Too Damn I
Derelicts/Zipgun	10 Days	7"	2.30	USA	Empty
DFC	Outside the Law	7"	2.80	USA	Big Money
Dickies	Just Say Yes	7"	4.10	USA	Overgroun
DOA	Greatest Shits	Cass	6.00	Canada	QQRYQ
Dog Faced Hermans	Humans Fly/Every D	CD	8.60	UK	Konkurrel
Downcast	Hate Comes Easy	7"EP	2.10	USA	Ebullition
Eight Ball	Angry	7"EP	1.95	USA	none
Eskimo Nation	Immunization 2 Ever	7"	2.60	USA	Underdog
Ex & Tom Cora	Scrabbling At The Lc	CD	8.50	Holland	Ex
Ex & Tom Cora	Scrabbling At The Lc	LP	8.50	Holland	Ex
Extended Versions	Same	LP	7.00	Austria	Sacro Egol
Facepuller	Cranial Expansion De	CD	8.40	Canada	Temple No
Fly	We Know	7"	2.50	USA	Sun Spot
Fuel	Fuel	cass	2.20	USA	6th Int'l
FYP	Made In USA	7"EP	2.30	USA	Recess
Garden Weasel	Without Direction	7"EP	2.30	USA	Recess
Gasolene	Silence Fell	7"EP	2.60	USA	Outback
Gaunt	Fielders Choice	7"	1.95	USA	Datapank
Godflesh	Godflesh	LP	8.45	UK	Swordfish
Grief	Depression	7"EP	2.30	USA	Grievance
Grimple	Get Me Out of My Va	7"EP	1.95	USA	Homemade
Hate X 9	Khristmas In Kuwait	7"	2.60	USA	RU Dead
Helland - Solo	Helland - Solo	LP	3.00	Austria	Sacro Egol
Helmet	Meantime	LP	6.85	USA	Am Rep
Holy Guns Inc.	I Got It	7"EP	4.10	Italy	Black Hand
Inanger	Reality Blind	7"EP	2.50	UK	Tribal War
Jesus Lizard	Wheelchair Epidemic	7"	2.45	USA	Touch & Go
Johnny Peebucks & Sw	Gives You Strength	7"EP	2.60	USA	Force Majo
Johnny Peebucks & Sw	Johnny Peebucks &	Case	2.60	USA	none
Junction	Falling & Laughing	7"EP	2.60	USA	Significant
Klebefront	Klebefront	7"EP	1.00	Belgium	Reiger Rec
Misery/ Hellspawn	Poison Gas	7"EP	2.50	USA	SFB
Motus	Cogito Aude	LP	3.00	Yugoslavi	Sacro Egol
Mr. T Experience	Big Black Bugs...	cass	2.20	USA	Rough Trac
Mr. T Experience	Making Things With I	cass	4.15	USA	Lookout
Mr. T Experience	Night Shift...	cass	2.50	USA	6th Int'l
No Fish On Friday	No Fish On Friday	LP	3.00	Austria	Sacro Egol
No Fish On Friday/Helia	split ep	7"EP	1.20	Austria	Sacroegols
NOFX	Longest Line	CD	7.80	USA	Fat Wreck
Olsen Bande	Brutality	7"EP	2.70	Germany	Nasty Vin
Paxston Quiggly	Paxston Quiggly	7"EP	1.95	USA	PQ
Poison Idea	Dutch Courage	LP	8.10	USA	Blitzcore
Poison Idea	Feel The Darkness	LP	6.85	USA	American
Radon	Radon	7"EP	1.95	USA	No Idea
Rat's Got the Rabies	Crassfish	LP	6.00	Germany	Nasty Vin
Rice	Sick	7"EP	1.95	USA	Vinyl Comr
Rocket From The Crypt	Boy Chucker	7"	3.60	USA	Sympathy
Satan's Rats	In My Love For You	7"	3.60	UK	Overgroun
Satan's Rats	Year Of The Rats	7"	3.60	UK	Overgroun
Sawhorse	Snap	7"EP	2.10	USA	Ebullition
Shaggy/Eskimo Nation	Kites Are Fun	7"EP	2.60	USA	Underdog
Short Lived	Victory Garden	7"EP	1.90	USA	Missing
Sleez Sisters	Sleez Sisters	7"	2.60	Japan	Sympathy
Snair	Stay Home	LP	5.20	USA	Num
Target Of Demand	See You In Hell	7"EP	2.50	Austria	Sacro Ego
Tearjerks	Chances Are	7"EP	2.55	USA	Simple Ma
Thatcher On Acid	Frank	LP	8.95	UK	Agitprop
Thompson Rollets	Thompson Rollets	LP	7.20	France	Brutal Del
Transmisia	Mincing Machine	LP	7.40	Yugoslavi	Wide
Tribe 8	Pig Bitch	7"EP	2.60	USA	Harp
Unamused	Haven't You Been De	LP	5.35	USA	Allied
V/A	Built On Blood	LP	9.60	Int'l	none
V/A	Dyke In The Pit	7"EP	2.35	USA	Outpunk
V/A	My New Tattoo #1	VHS	5.20	USA	
V/A	No Taste	7"EP	2.50	Int'l	Sacro Ego
V/A	Panx Vol. 1	7"EP	3.05	Int'l	Panx
V/A	Panx Vol. 10	7"EP	3.05	Int'l	Panx
V/A	Panx Vol. 2	7"EP	3.05	Int'l	Panx
V/A	Panx Vol. 4	7"EP	3.05	Int'l	Panx
V/A	Panx Vol. 5	7"EP	3.05	Int'l	Panx
V/A	Panx Vol. 6	7"EP	3.05	Int'l	Panx
V/A	Panx Vol. 7	7"EP	3.05	Int'l	Panx
V/A	Panx Vol. 8	7"EP	3.05	Int'l	Panx
V/A	Panx Vol. 9	7"EP	3.05	Int'l	Panx
V/A	Punk's Not Dread	CD	9.75	Int'l	Sink Belo
V/A	Superhits Vol. 1	7"EP	2.60	USA	JAM
Vendaball	Crushing My World	7"EP	1.95	USA	Centsless
Vertigo	Ventriloquist	LP	6.50	USA	Am Rep
VooDoo Glow Skulls	Rasta Mis Huevos	7"EP	2.35	USA	SSSR
Yardstick	Self Relaxation From	LP	5.85	UK	SMR
Youth Fed Up	Darkness In the Land	Cass	6.10	Canada	
Zero Boys	Make It Stop	LP	8.10	USA	Blitzcore
Zombie Terrorists	Love It Or Leave It?	7"EP	1.95	USA	Point Bla

Artist	Title	size	Price	Country	Weig
Another Pair Of Shoes	#9	print	0.60	USA	2 oz.
Aspirin Feast	How Do You Call...	7"EP	1.30	USA	
Behind The Wall Of Injus	#1	print	0.60	USA	2 oz.
Ben Is Dead	#19	print	2.20	USA	5 oz.
Book Your Own Fuckin L	MRR/Profane	print	0.60	Int'l	5 oz.
Breakthrough	summer '92	print	1.80	USA	6 oz.
Eighteen Wheeler	#4	print	1.70	USA	4 oz.
Here & Now	#12	print	2.65	UK	5 oz.
No Longer Silent	#4/5	print	3.00	USA	3 oz.
Out	Fall/Winter '91/'92	print	2.25	USA	4 oz.
Poll Tax Riot	Poll Tax Riot	print	1.95	UK	5 oz.
Rock Against Sexism	#5	print	2.20	USA	4 oz.
Sabotage In the America	Anecdotes of Dissatisfa	print	10.95	USA	21 oz
Superdope	#4	print	0.75	USA	1 oz.
Think Again	#2	print	1.20	USA	3 oz.
Underdog	#1	print	0.60	USA	4 oz.





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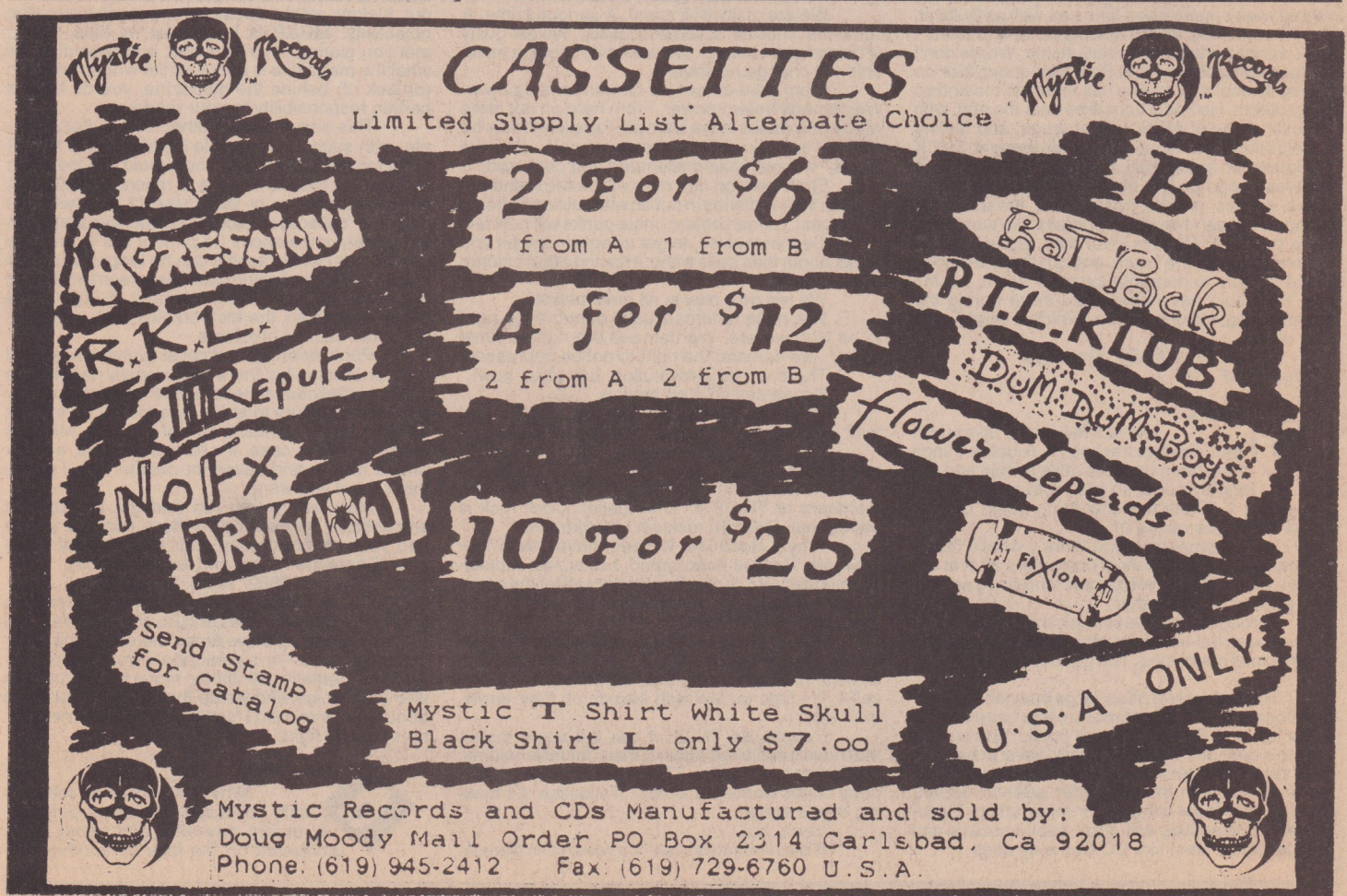
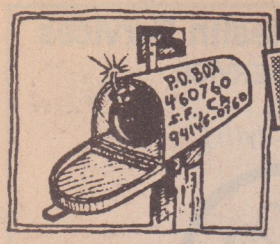




In memory of Paul X:

Paul X died, officially on April 22, 1992, although we may never know when he really died, he was badly decomposed, lying face down. I will try to keep this short and simple.

Many of you corresponded with him through fanzines such as this one. His family got it all wrong. Even his lover got it wrong. The final insult was his Christian burial. He was my best friend, my brother, comrade, and partner in crime. I hope I can say what I mean.

If the word punk could ever be applied to anyone, Paul lived it and was the epitome of all the values ascribed to the word. I knew him eleven years. We met in college. We went through coming out gay with each other's support. We had many adventures and escapades together. We were together at the riots during Black Flag and Dead Kennedys shows during the early eighties punk scene in Philly. We were part of a small group of the X community, part farce, part reality. I knew him like the back of my hand. He spoke up. He acted out. IN YOUR FACE!!!!! He hated the hypocrisy and superficiality found in most people. Never willing to settle for organized action groups, we did many acts of sabotage and subversion on our own. Paul was about expressing his outrage at this unjust system that we all have to deal with.

He was one of the smartest people I knew. He loved to stir up trouble, using his humor and wit to deal with frustration and rage. John Waters, Devine, Cookie Mueller, numerous early punk and hardcore bands, etc. etc., were inspirational and a source of faith and strength for Paul. He had a fucked up childhood and had to deal with more than the usual adversity. Which made him a truly strong, opinionated sensitive person who stood up for the underdog. Which is how we bonded, as I could relate to his history from my own experiences. We shared many many good times as well as bullshit, too. He was there for me in laughter and in tears. I don't wanna trivialize our relationship. Words don't adequately describe what Paul was about. Nor do they aptly depict all that he has meant to me and so many others. He had a hard time near the end, with his lover dying of AIDS, lots of drugs, and feeling that old alienation. Whatever people thought, FUCK IT, I knew him better than anyone. We talked just a few weeks ago on the phone - about sex, drugs, music, politics, pranks, gossip, etc., the usual exchange between two close buddies. He wanted to come out to SF after his lover died, and we talked of these plans for the future, anticipating the day we would be able to hang out together again, raising hell. He would have been right there during the recent rioting, fucking shit up. Which is what he did best of all.

I LOVE YOU BABY! Goodbye.
George X/ SF, CA

MR&R,

I have a few things up my butt that need extracting. A couples things have been up there quite awhile and are long overdue, so bear with me.

Part 1. There's a cool thing going on that punks should be aware of.

In the computer world there's what's called the Internet. It's a network of computers all over the planet. Basically, it gives people who have access to it, access to each other.

Through e-mail (electronic mail) people can have almost real-time conversations and send one another mail messages. The good thing is, it's often free.

Through universities, large businesses (corporations) and the government, users have access to the Internet. For the general public, universities are your best bet, but you usually have to be a full time student to get an account on university systems. Check with the computer science department at your local campus for information. Occasionally, universities will grant public access and charge usage fees, like UC Berkeley does.

If that doesn't work, check local computer stores for BBSs (Bulletin Board Systems — computers you can dial-up to via a modem) that have access to the Internet. For example, The Well in the Bay Area has an Internet connection. Compuserve, one of the largest public access BBSs, also has an Internet gateway. The Well and Compuserve do cost money though.

The point of this is that punks are on the Internet. There's a mailing list, aptly titled the Punk List, in which punks have been having discussions on bands, politics, MR&R, life, show reviews, record reviews and just about everything. Lately, there's been talk of starting a record or cassette label (I guess governed by those on the list that are interested) for list-subscribers. The Punk List has been referred to as a virtual MR&R-type zine, only you get messages within minutes from when they are sent.

The type of people on there are mostly college students, but there's a variety and we also have zine editors and members of bands from all over.

When you get an account and learn how to send e-mail, and are interested in the Punk List, send a subscribe message to:

punk-list-request@cpac.washington.edu
(for US users) or
punk-list-request@cs.tut.fi
(for European users). You should start receiving mail in a few days.

Also on the Internet is the Grunge List (a mailing list with discussions on grunge rock). Their address is:

grunge-l@ubvm.cc.buffalo.edu
To subscribe to the Grunge List send a message saying (without the quotes) "sub grunge-l [Your Full Name]" to:
listserve@ubvm.cc.buffalo.edu
Put the sub message in the body of the message, not the subject line.

If you need help with any of this or want more info contact me at the address at the end of this letter.

Part 2. Re: the "queer" issue.

We are guilty of a crime. A serious crime. A crime that cries for action and justice. We are guilty of being heterosexual. We are guilty of being male. This will change however.

From here on out we demand male power. We demand hetero power. From here on out there will be only males in the slam pit. People will now be able to say "I'm a heterosexual male, and I'm proud," without feeling alienated and confused.

From here on out, men will be MEN and will scratch their crotches in public without fear of being an outcast. Gilman hetero, male punks will now feel free to be themselves, to get sweaty in the pit and to talk about their balls without having others stomp all over them.

We will now play in all male bands.

We, male heterosexuals, demand the right to be who we are. We demand the right to have power. We demand the right to not be oppressed.

There will be a revolution, boy style, now!

Sound sexist? You bet it is.

However. Take those few paragraphs, add "wo" before "men," and add "fe" before "male."

Whaddaya get? Sexism? No, no, no. It's now equality.

At least it is according to people like the members of TRIBE 8. Their belief: Cock rock is patriarchal. But cunt rock ain't matriarchal.

Why? Because women have been oppressed. They've been raped, brutalized, molested, mugged, etc. throughout history all for the crime of being female. (Of course, men haven't — "men don't know oppression.")

Now it's time to take it back. Now it's time to make things equal. It's time for women to deal with sexism, misogyny, whatever the fuck you want to call it. It's time to deal with sexism on their terms, their way.

People like TRIBE 8 use the same tactics that have been used against them for millenniums, but that doesn't matter. Their eye for an eye philosophy unites women. It's okay, it's justice, it's making things equal.

Yeah, but...

It discriminates men. It's reverse prejudice. And it turns me off to ever calling myself a feminist again. It distorts what I like to call feminism. It makes me want to avoid San Francisco like I avoid Nazi-haven Idaho.

Wake up women. You want equal rights? Let's go for it, but don't exclude many who are right along with you on getting them.

Part 3. Re: your ad "policy."

Not to belabor a point, but the two letters in issue #108 regarding your ad policy, as well as the four responses, drew a basic conclusion: MR&R censors.

The mere fact that it took four of you to respond to one issue is ludicrous. The four responses didn't say anything too different. What gives? You need to gang up on people because their opinions differ from yours? In and of itself, couldn't that action be considered censorship? (Kinda reminiscent of the skinhead behavior around here...)

I'm sure a lot of people are sick of all the Bay Area/PC/thought police, etc. etc. that goes on within the pages of MR&R, and your responses to Chris and Inti furthered that fucked up attitude. Tim, you say, "If you've got all the answers, lotsa luck." Who the fuck said they had all the answers? They called you on your shit — and were right — and you flare sarcasm. No one has all the answers, but based on the response to this issue it seems some people do have an answer: Print the pro-life ads and quit whining about it!

Sometimes you have to do things you don't agree with. Sometimes life ain't all that perfect. Sometimes you have to put up with conflicting points of view. By stifling opposing views (something you're against right?) you become a practicing censor, and under some definitions, a Nazi.

Since I do a zine I've come across similar problems. No two people agree on everything. Compromise is the best answer, and I don't doubt you're doing your best. But perhaps a couple more meetings at the MR&R headquarters would be in order.

Yeah, sure there's a gray area within this issue; nevertheless, some of the best journalism in our history exists because of something called objectivity. MR&R is known for its bias, not to mention glaring contradictions, and regardless of what the magazine is about, or the whole aesthetic (or lack of) behind the magazine, you do have a certain responsibility to your readers.

This also draws on other issues. For example, with such a large-scale distribution, is MR&R still a fanzine? Not to say you should join the ranks of Spin, but maybe it's time to reconsider MR&R's whole perspective or lack thereof? At what point does the "collective" become so massive that given the current imbalances (to print or not to print the pro-life ads) within itself it can no longer exist as a satisfactory, functioning unit? Disagreement among 30 people is livable. But what about 15,000? While this is overblown, the fact remains, lack of regulations has caused problems.

Punk, anarchy and collectiveness are great — often ideal — but there occasionally needs to be some guidelines, at least some consistency. My point is that failure to abide by a "policy" or at least some sort of standard will always be MR&R's failing — in this case, it's also an excuse, a weak one at that — and cause for debate. But, I guess that's what you want.

Now before you run and get the crew to sarcastically fire away on the Macs, consider you've had your chance to say your peace many times over. Spare the italics, and leave it at that.
Bob C/ PO Box 9382/ Reno, NV 89507.

PS Jeff Bale is god. Anyone who praises bands like Guns & Roses and Poison — while in the process taking up three times the space the other columnists use — in a punk zine is worthy of praise. And, incidentally, 20 times more punk than the whiny assholes who waste their time complaining about who is and isn't "selling out." Not to mention, he's usually right.

Dear MRR,

Why are people so romantically obsessed? Do people purposely dream day after day about being slobbered on the face by another per-

son's mouth? Why do people want to be fondled? Isn't sex one of the most violent acts in society? Have you ever had an angry man shove his penis in you trying to get back at every person who ever hurt him in this world. That used to be my portrayal of sex. When I saw media's portrayal of sex and love, I freaked out. How could I be so sick? How could I be so un-normal. I thought I was foul and put myself down for a long time. The media can be such a dangerous thing. Have you ever met someone who would be perfect for you, gotten swept up in all that romantic bull-shit. Then end up having purely conditional really bad sex. That was it. It's over. Have you ever been afraid to try and make it work for fear you won't be able to meet society's standards? The key word is perfect. What is perfect? The Aryan race is an example of perfect. Perfect and pure. What does that tell you about the media?

It all starts when our parents read us Sleeping Beauty when we were young. I hate happy endings! The girl is put into an endless sleep until she IS awakened by a prince. (How many nights have you stayed up late waiting for your Prince or Princess Charming to call?) I would've rather read about her being awakened by a beautiful lesbian queen' Sexism' Sexism' Another perfect, fucken picture ruined by another damn intellectual radical. "Those damn radicals just think too much!"

What about those stupid Big Red commercials? Come on, who really sucks on another face that long? Did you ever notice that all the couples on those stupid commercials are white, with the exception of one token black couple with white features. What does that say about the media? Racism' Racism' No one can be that picture you stare like a zombie at on the T.V. No one can be as thin as the models on fashion mags. (they starve themselves) Why do you think there is so many bulimics in the US? Don't try to live up to the media. It's not real. We are human beings. Humans are not perfect! Replace the word perfect with something else, like OK, or groovy, or alright, or healthy, anything but perfect.

It's Okay to get dumped. It's okay to be single. It's okay to be over-weight. It's okay to be a different race besides white. It is okay to be gay. It's okay to be into weird sex. My point is is to love yourself. (masturbation is grooven). Make your own morals up and set your own standards. (don't listen to what I'm saying and say "Okay, I'll think like that" No, go out and read") Make your own philosophies! Show your sexuality' (Homo-phobia sucks') Live life on your own terms. (Fuck the media and society, fuck the status quo) Love yourself! That's all for now, you'll hear from me soon in issue number 5 of Sub-Normal, (if there is one) Responses are welcome. (Especially if you disagree.)
Shannon Lerner/ Box 163, 372 Florin Rd/ Sacto, CA 95831

Hello MRR-

I've been in the punk rock movement for over 16 years, but there are still some things I'm not clear about. Maybe you can help.

1. What *exactly* is the difference between "punk rock" and "hardcore"? Is it a stylistic difference? Political stance? Also, where does "thrash" come in?
2. Why do we have all these different titles? Is it for purely academic discussions? Consumer control?
3. What the hell is "emo-core"? What's an "emo"?
4. If the Misfits were so great, how come everybody in your classifieds are selling their Misfits records?

See you later,
Tony Fate/ PO Box 46100/ Los Angeles, CA 90046

Dear Maximum Rock n Roll, and specifically your whiny readers.

Let's say (just for a moment) that just maybe ONE ov you who complain so loudly about "corporate sell out" bands actually play a musical instrument ov sum kind. Let's say it's Bass Guitar. You work (unless your parents still change your wet didees for you) at some bullshit job in order to not only pay rent (unless you're a squatter, or you STILL live with your parents (which you also whine about) and food and car and gas, etc., etc. but to pay for that Bass Guitar. What are you going to play through? Buy an Amp. Buy some cords. BUY some goddamn spare strings and BUY and SPEND 'cause no matter how fuckin' "punk" you are, ain't nobody gonna just GIVE you SHIT! NOW...you've gotten this far and you know that what you wanna do is play in a band for the rest ov yer fuckin' LIFE 'cause it feels so good and it's such a good way to get your "message" (whatever that is) out to the people. But wait a minute...You can't make that next show because you've got to work that night and if you don't you'll be FIRED, but you do it any way because your music means more than your job (besides your parents will bail your irresponsible pussy ass out).

Some record Exec. comes up after the show and says, "hey boy... I'll see to it that you get paid to do what you just did, and I'll spread that music you've been forking out half your salary to put on a shitty badly distributed 7" all over the fuckin' WORLD for you on CD so people can actually hear it without draggin' out some archaic piece of equipment to hear two lousy songs."

AND HERE'S WHERE YOU SAY. " NO THANKS MISTER, I WANT TO WORK AT A REALLY SHITTY *JOB* FOR A COMPLETELY DIFFERENT *KIND* OV WORLD RAPING CORPORATION, AND NEVER BE ABLE TO AFFORD TO DO WHAT I WANT TO DO 'CAUSE ALL THIS SHIT I GOT AIN'T FREE. I NEVER EVEN WANT TO GO ON TOUR BECAUSE I'D HAVE TO GET OFF WORK AND I'D BE EVICTED BY THE TIME I GOT BACK BECAUSE I CAN"T AFFORD TWO MONTHS RENT AT A TIME"

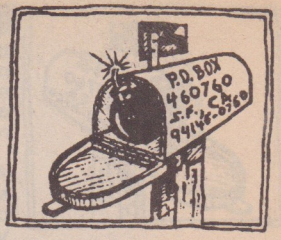
Those ov you who have been OFFERED a contract the size ov Nirvana's and said "NO THANKS", I bow to your strength ov will and your survival skills in a world that's hard to get by in. Those ov you who haven't, especially those who aren't even in a band, should shut the FUCK up about it. I like what I like. If it gets real popular, it gets on my nerves that dumb fucks can talk about stuff I like, but I still like it. I just don't talk to the dumb fucks. If a show comes along at $1,249.00 a ticket, I don't go. Sometimes, however, I do go. Some things are still worth it. There's a difference between "selling out" and making a living at what you like doing. The ones who complain the loudest about bands finally getting what they deserve are the same people who bitch about their lousy jobs and asshole bosses. Anyway, I'm done. Thanks.
Hugh Meade/ Box 812/ Central, SC 29630

Hugh,

Everybody's got a different definition of punk. The one that cuts across most of these is "rebellious rock and roll." If you concede that this is the underlying aspect of punk, then you've got to admit that "being paid for what you like doing" by a major corporation is hardly rebellious. Your lyrics or music can be radical as hell. but if you're just another cog in the corporate domination of American economic and cultural life, just how fucking radical can you be?

The early UK punk bands signed to majors, with two results. You had the Sex Pistols philosophy of trying to rip off the majors, but in the end, who made the money and who ripped off who? Johnny and Sid didn't get the best of that deal. Or the ever-so-radical Clash, who lost all credibility in no time. This is what happened to all the bands. Part two is what happened to the scene—a ravaged landscape. Once the majors decided punk wasn't making the money they needed and wasn't "the next big thing" anymore, the corporations moved on, leaving a scene devoid of values and integrity, with no infrastructure to continue grassroots growth.

My opposition to the idea of punk bands signing to majors is based on those two historical realities. The health of an underground scene is contingent on its ability to maintain control over its own culture, to build slow-but-steady growth outside of governmental or corporate domination. That is really the "radical" aspect of punk. No matter how under-produced a record, how under-distributed a release, no matter how under-financed a band, and no matter how 'third rate' or generic the songs might be, those types of band at least have integrity and are true urban 'folk music'. Once you become a corporate tool, once you enter the world of press releases, corporate venues, and x amount of records due in x amount of time, you sacrifice your guts for the $$$$.



This is not just a political point—it goes to the heart and soul of art. Remove the artist from the environment that spawned him/her, from the trials and tribulations that the audience has to live in, and you've divided the artistic expression from its reality. I'm not saying all artists have to 'suffer', but the pain and outrage of everyday life is what has always given punk its edge, its truth. Take that away, put it in fancy hotels, catered backstages, luxury apartments, and you've defanged its veracity. Punk can only stay honest if the people that create the culture (musicians, zinesters, promoters, etc) are an ongoing part of the same community, sharing similar realities.

PS And what's so wrong in complaining about asshole bosses and jobs?!? That's the reality that most people will have to live in——if they are lucky enough to find a job, the way things are going!

Kenny Kaos,

Read your response to the letter in #107. What kind of name is Ron Bally anyhow? Glad to see people getting back to basics, like fists and all. Makes me warm all over. Anyhow, if I ever end up in the Bay Area and Senor Self-righteous and Bally's there too, count me in to watch your back please. It's been too long since I had a good scrap.

I'm kind of small but I can take more punishment then a French peasant in the Bastille during the 18th century and still smile blah, blah, blah. If you get any action, print it. Thanks.
Matt Horcha.

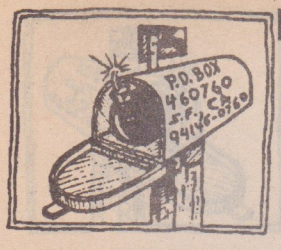
This letter is for Mykel Board,

C'mon Mykel get your facts right. First of all; yeah, I am touring solo...for now. I'm having a hard time finding people that are SERIOUSLY into THE UNDEAD, and not just into doing it for the "fame". That's selling out, and I don't sell out. Remember when everyone jumped onto the "Reagan Sux" trend in '81? I was the only one who was willing to admit that he wasn't gonna do that just to appease a trend. I got a lot of shit for it, but once Ronnie was gone, those songs were obsolete. Did ya ever wonder what happened to all the "straight edge" people from '81? A lot of 'em got tired of that 'trend' and eventually O.D.'d. I'm just being the individual that I've always been. It's not politically correct, but then, I've never been.

Where did you get the idea that I was working with tapes? I'm using a sequencer. Which shows that you're a liar. Either way, what's the problem? Isn't "punk" a DIY thing? Where is it written in the "punk rock constitution" that punks that can't find other musicians that are into the same musical concept shouldn't be allowed to play. I don't see this kind of criticism aimed at anyone else who does something radically different. I heard that the great god GG Allin used tapes at some shows. Oh, I'm sorry. I forgot; he eats shit, so I guess that makes using tapes "ART" in his case. Right? Is there something else about me that you don't like, but you're not willing to admit?

I'm sick of being condemned for doing things that other people receive praise for doing. Why don't you come to one of my shows and give it a listen, instead of showing a blatant prejudice against something that you don't understand.

Okay, so I've done one more thing that "couldn't be done" and now someone who has some say in a magazine knocks me for it. Fuck, I put out ACT YOUR RAGE, in '89 on my own. It topped about 400 college radio charts, got good reviews, and SOLD NEARLY TWENTY-THOUSAND COPIES after all the record labels said it sucked and wouldn't sell. Why couldn't you write about that? I know I told you. No. As usual with Bobby Steele, I only get press for the bad things. Sounds like the same complaint that I hear about the 'mass media'. Come to think of it, I think your little comment was



the first time my name has ever been mentioned in MRR, aside from the record reviews section.

There's an old American-Indian saying, "never criticize a man until you've walked a mile in his moccasins". You should know, more than anyone, the kind of shit I've had to deal with over the past twelve-years.

Why is there such a double standard when it comes to me. Not only blacks, women, and gays suffer from discrimination. It's just that it's okay to discriminate against certain groups that the "politically correct" haven't decided are worth defending. I'm one-of-a-kind in this scene. I'm sick of being picked on by bigots. I'm sick of being told by bleeding heart liberals that I've got a chip on my shoulder (remember when they used to say that to blacks in the sixties?). Imagine being a part of a group of people that the government doesn't keep statistics on acts of violence against, that, even in the pages of MRR, gets bypassed in discussions of minorities and oppressed people, that only this year have won the same civil rights that blacks have enjoyed for nearly thirty-years? THAT EVEN YOU CAN BECOME A PART OF AT ANY TIME IN YOUR LIFE. The group that the politically correct would refer to as handicapable, or physically challenged (doesn't that sound nice?). A group of people that has suffered under oppression longer than any other group in history. Nobody ever left their babies to die because they were born with black skin. I've been defamed for too long, even to the extent of somebody posing as a booking agent for THE UNDEAD, and booking a series of no-show gigs for the past five-years.

Anyway...I'm still using the name THE UNDEAD because I don't want to bill myself as Bobby Steele. I chose to walk out of a deal with STIFF RECORDS rather than accept their pressure to go solo. It was a sweet offer, but I don't want to be a solo artist. This is something I've been forced to do. So should I do nothing? I spent ten-years trying to other musicians. They were generally lazy and expected me to do all the-work and-share equally in any benefits.-I will get a band together in the future, and it'll be called THE UNDEAD.

If you don't have anything good to say about me, shut your fuckin' mouth. I've been condemned long enough. How about a little support?

Just to show that I have a bit of a sense of humor about this whole fuckin' thing...I'm not calling myself MY DAD IS UNDEAD, but I do like the suggestion of one fan THE ONE-DEAD. And a cheery FUCK YOU. Sincerely,
Bobby Steele

Dear MRR

With regards to Dale's letter last issue: Well, it had to happen! We receive a thorough slagging and have to justify our actions in true punk rock fashion. According to our records, Dale, your order was dispatched on the 20th of March (admittedly a fucking long time to wait). If you still haven't received your LP & EP at our rip-off price (which is making us a loss rather than, as you implied, money, due to the financial tangle we got in with our business funding & the taxman), please let us know & we will send more off, after one hour minimum self-flagellation for the sin of disorganization.

Here's the story - foolishly we got involved with a form of government funding by lying through our teeth about the vast amounts of money to be made in the hardcore scene. We thought this was very clever - government funded anti-state propaganda, until we discovered any money paid into our bank account was taken straight back out by our funders to offset our debt to them & there you have it - catch 22: orders paid for & no money to mail them out with. So we stop paying money into the bank in order to send out our orders & voila! We're called in to have our wrists slapped & threatened with legality if we do it again. Add to this the already publicized fact of our homelessness, our admitted poor administration skills & the fact that in order to keep gigging & practicing (due to our new location) we spend 2 weeks of every month travelling & sleeping on people's floors & the picture perhaps becomes more clear.

Which brings me to another sincere apology to anyone kept waiting & an assurance the chaos is now ironed out, our creditors are kept at bay & we have learned from our mistakes. None of this is an excuse - just an explanation from a band who merely wanted to communicate with respect & trust, but found that when money and commodities are valued above these things, it is easier said than done.

I thank you Dale, for your constructive criticism, rest assured I will hire someone to beat me up for my sins against consumerism.

Those dishonest, corrupt flakes,
Sedition/ PO Box 617/ Glasgow/ G12 8NG/ UK

MRR,

Wow! An article about piercings. What a socially important use of page space in MRR. I'm sure that once the youth of America learn to pierce their nipples and genitalia, we'll have all kinds of massive improvements occur in our society. I can see it now: Jimbock Hick will be walking down the street and see Nathan Anarchy in his cut-off overalls with no shirt and Docs sporting a nipple ring and shoulder-length hair. Jimbob will be so impressed with Nathan's dedication to counterculturalism that he'll abandon his redneck ways and start attending Red Hot Chili Peppers concerts. The teachings of the Peppers will further influence Jimbob to quit calling black people "niggers" and beating up gays. Yeah, right.

Seriously, what did you think that article would accomplish? If MRR is trying to be the 'Punk Rock Handbook' for kids looking for an image to cling to, I guess that article has a purpose. Any idiot who wants to be 'punk' can thumb through the pages of MRR and pick up all kinds of pointers regarding the wardrobe, hairstyle and musical taste that builds a 'punk rock' lifestyle. It only helps foster that kind of readership when you print pieces like the piercing article. Fools can look at that and think "Now that will make me punk. How useful MRR has been in my search for an image. I'll keep buying it."

Look, kooks, I don't call myself a 'punk,' but I've been reading MRR since 1984 and going to shows for about as long. During that time, I've met a lot of people who call themselves 'punk.' If you would like to look like those people, here are some tips:

Wear black clothes a lot, regardless of what your parents say. If they complain, then that makes you all more rebellious. Just tell them to get you a Pepsi™. After all, you're wearing black clothes because black is your favorite color, and since you're such a non-conformist, it's merely a coincidence that black is a lot of other peoples' favorite color, too.

Put some effort into your hair. No longer will you bow your head to the capitalist scum barber. You need to look different because it's looks that count. Getting a punk haircut is a sure-fire way to tell people that you're sick of stereotypes and that you don't want to be typecast by your appearance.

Buy a leather jacket. Sure it will probably cost as much as a Pierre Cardin™ sportscoat, But you need something that will last. You're going to be a punk for life, and you don't want something that will fall apart from one stage dive. Leathers come in especially handy on warm summer nights when you want to maintain your punk identity over the posers who just wore T-shirts.

Adorn that jacket with punk trinkets. Get a pack of 1" spikes and have at it. Put the sharp spikes on the cuffs for swinging your arms in the pit. Dangle the handcuffs off the strap on your shoulder. Get someone to paint the names of some punk bands on the back. That way you can advertise to others what bands you've heard of. In case you don't know of any punk bands, Fugazi, Rollins Band or Bad Religion are all safe bets.

Start a collection of tattoos. If you're a 'punk-for-life' you'll put them in visible places like your forearms and neck. It's OK if you want to not be so committed. You can just do like the other 'punk-for-now' people and walk around without a shirt or your sleeves rolled up to your shoulder to show off your ink. It'll look so nonchalant to wear a tanktop that you've stretched the collar three inches down so the dragon on your chest shows.

Get some Doc Martens at the local mall. DMs are a fashion accessory that can't be beat! You look so tough wearing them, but inside they are so nice and soft for your feet. Malls carry them because only REAL punks shop at malls.

Finally, mutilate your body. This tradition is based on the findings of the investigation Quincy did in the early 80's. Quincy found that punks abuse their bodies by cutting symbols into their skin. Another variation of this theme is to pierce otherwise valuable appendages such as nipples and genitalia. There's no better way to prove your hate for society than by harming your own body. If you think it might look cool, try piercing your brain. Of course, since first impressions are so important, you'll want to pierce your lip and tongue to show off your intelligence.

It's no surprise to me that Tim Yohannan left MRR. Since the magazine has deteriorated to the level of a teen fashion mag, the issue no longer is Tim getting too old for MRR, but more so, MRR is getting too young for Tim.

If you're looking for story ideas, may I recommend a piece about DM shoelaces that explains what colors go along with which kind of people. I'd hate to think some people might see a bald person with red shoelaces and not know the individual is into white pride. I'm sure this sort of material would be very helpful to your readers who want to stereotype themselves and others.
Seth Johnson/ Editor, Naked City/ 4632 Amesbury #142/ Dallas, TX 75206

Dear Seth,

Hey, Seth, I'm still here!!! I feel like Doc Daneeka in "Catch 22". I'm still here!!! Tim

Lali and Suzanne,

Thanks for having the guts to call yourselves *people*. Lots of us have forgotten that's what we are.

Your responses to *Riot Grrl* in #108 brightened my day and gave me hope for the future in these bleak and narrow minded P.C. days of ours. Your intelligence is greatly appreciated.
Joey Vindictive/ PO Box 183/ Franklin Park, IL 60131

Dear MRR,

I've been incarcerated now for about four months in a county prison. While here, I've met a lot of different guys with a lot of different personalities. There are maybe five other punks in here also. I used to hang out with two of those punks when we were outside. Recently, I got the new issue of MRR - the Queer Issue. We were flipping through your zine when one of the guys started saying how all queer skins should be killed because they're a disgrace to the skin movement. I was really shocked because these guys were pretty cool out on the street and now in here they had become total homophobic-racist assholes. After talking to a bunch of other guys in here, I realized how homophobic the world is. Why does anyone care who I or you or he sleeps with? It just doesn't matter. Especially in the so-called "punk" movement where we are trying to show people how everyone can get along and make the world a more beautiful place. It seems like there are less and less people who are true to their cause. I have more respect for a guy who says he hates blacks and then tells blacks to their face just how he feels. But it seems like almost everyone is so two-faced we'll never change a damn thing if we can't be honest with one another and even ourselves. You have to find yourself before you can change anything.

I just wanted to bitch a little. Thanx. Take care and keep up the good work. Equality is for everyone.
Shane Archer/ Unit E, Cumberland Co. Prison/ PO Box 820, 1101 Claremont Dr./, Carlisle, PA 12013

Hey MRR—

It's been a while since I've been inclined to send a letter your way,

but aspects of issues #107, #108, #109 have caught my attention, if not my regard.

First, hats-off to Matt Smith & Lily Braindrop for the Absolutely Queer Issue. Although a bit skimpy on content and short on substance, (it wasn't *absolutely* queer) lots of other "stuff" seemed to have wormed its way in there somehow. Lemme guess: shortage of contributions? Several pieces were commendable and right spot-on, particularly "Punk Identity—Queer Identity", "Coming-Out of Hiding: A How-To", and the Tribe-8 interview. Some of the regular columnists' attempts at queer content seemed a bit forced, but give them credit for trying.

The interview with Bruce LaBruce and Vaginal Davis was entertaining (as those two usually are), and perhaps titillating -shocking to the average MRR reader. But to anyone familiar with queer zines will recognize this piece as yet another in a series of maneuvers in self-aggrandizement and "more-fabulous-than-thou-posturing".

Bruce's Guest Opinion slagged queer zines and queer zine editors for behaving like the assimilationist gays they revile: for slumming until opportunity knocks, for being elitist, back-stabbing gossip-mongers. He then proceeds to show exactly how to go about this business in his thinly-veiled allegory, in the interview with Vag, not to mention in his personal "knocked-up-by-opportunity" road to "stardom". Does the word *hypocrite* appear to be rearing it's LaBrucian head...?

And speaking of worms (yeah, I know this reference is a little late, but I did mention "worm" earlier on in the text, somewhere...), what about Tim Yohannan? His column in #109 demonstrates insensitivity even for him. "Hey Matt & Lily—yeah, U can do a Queer Issue. Sure, no problem. But then I'm gonna undermine your efforts with a torpedo in my column declaring it to be *not a legitimate concern*". Hey Yohannan: the question isn't the ethics or the morality of homosexuality anymore. You might as well debate the morality of earthquakes in San Francisco. It's/they're here. The question is how're you gonna get used to living with them? It's not whether people respect one another between the sheets—that's a different concern—one you covered in your Sexuality Issue several years back. Remember that one, or did you divorce yourself from it too? The problem is discrimination, suppression, repression, beatings and killings due to an individual's sexual preference. The problem is that thousands are dying because AIDS is perceived as affecting a population that deserves to die. "But I do have something to say about a pet concern of mine: major label interest in punk music..." Yeah, you right—that does take precedence. I do, however, applaud your honesty in admitting a non-species sexuality. That took guts. We can only imagine the breadth and scope of your sexual tendencies (I'm betting you fuck your record collection. How many albums do you need to stack in order to accommodate full containment?). You are not the Bill Graham (rip) of punk rock, you are Dan Quayle and probably the only being on the planet that shook its head in agreement at the Murphy Brown causation of the L.A. riots remark.

Also, a note to Joe Donohoe who reviews "Enough Rope" for Between the Lions: Enough Rope is an inside joke among queer zine editors lampooning Johnny Noxzema-Bimbox-Scab-Double bill, et al...but I guess the joke's on you, too. It's nice to know, isn't it, that MRR isn't the only publication clever enuff to pull an April fool's joke on a believe-everything-you-read-public? Yeah, I gotta admit wishful thinking had me hoping parts of the MRR April Fool issue were true, like Tim's resignation. Thanx 4 the Mind-Fuck—
Teg/Bos

Teg,

I'm glad you know me so well that you can leap from my general disenchantment of humanity to Dan Quayle style homophobia. Cool. All I said was I don't really care who fucks who, as long as they respect each other (between the sheets, and elsewhere). I obviously do support awareness of "queer/gay/lesbian" concerns, as that special issue testifies to, as does the AIDS issue back in June '87, or the sexuality issue, or the ongoing homo boosting of many columnists. And since I am not gay, I don't feel I have anything more to say on the subject that Matt, Lily, Jux and others could and did say better. Simply put, you're a jerkoff and do more harm to your "cause" than some of the people that are your real enemies. Tim

Dear Maximum Rock n' Roll.

God, I'm sure this is going to be one more out of a dozen, millions, of letters you'll receive in response to the "Absolutely Queer Issue" but I feel a need to speak my piece.

First of all I'd like to thank the lord (wait, why am I thanking Him?) that there is a thriving scene of gay punks out in America. Unfortunately, I still have yet to witness it. Reading *the* question of the issue, "Why are there so many queers in punk rock?", my first impulse was to shout back "Whaddya mean?! There are none!" Maybe I'm totally and grossly misinformed because the only things abundant in North Carolina that seem rather incredulous are the numbers of damn Jesse Helms supporters. Whee! I can see all the gay punks all marching out in droves now! Yeah, right.

It's great that Larry Livermore pointed out those subtle things that as a fag teenager, a person (a simple human being, goddammit) can miss out on. I was 16 when I had my first queer encounter. It was such a fuckin' disaster. Nothing physically harmful happened but afterwards I felt so dirty and, yes, GUILTY. Years of heterosexual programming tainted my first sexual experience so bad that I couldn't even enjoy it. It was supposed to be beautiful. Well, thanks a fuckin' heap.

I don't think most heteros understand the excruciatingly painful amount of guilt involved in being a fag sometimes. Even now there's always this constant feeling of doing something morally and ethically wrong with the thoughts I might have or my actions as a result of my sexuality.

I remember Tom Jennings saying in *Threat By Example* that being gay is akin to being a sexual outlaw, a renegade. Sure. This is somewhat consoling. I can hear all these gay (male) punksters proclaiming, "Yeah, we're even more rebel now! We like to suck cock, what can you do?" Bash your heads in, maybe? C'mon guys. I consider sex to be sacred. Yeah, okay, like I'm still a prude. Fuckin' sue me.

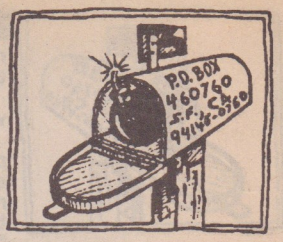
I'd like to address Katy Odell's column. Oh horrors! I think some poor hetero is feelin' kinda guilty for her sexual preference. Not a great feeling, huh? I would try to empathize, but, well, I'm not straight. Raise your hand if you're gay and had to listen to the numerous anecdotes, catcalls, or fantasies your hetero friends share with you. Raise your hand if you're gay and all your friends are hetero and you've had to experience this every fuckin' miserable day of your life. It's torture! You sit there and try to understand but you can't. Or maybe you'll try to muster some feelings about the opposite sex. "Nope. Nope. That was just gas." And yet I still hang around heteros. Well, I could turn in my Docs for dancin' shoes and go to raves all my damn life. Oh, the choices.

Katy, I wish I could give you some solution to rectify the tension, but I'm pretty stumped myself. Sleeping with the same sex has put me in enemy camp for 20 years It can all get pretty damn frustratin' at times. Yep.

And what about my straight friends and their acceptance of homosexuality? Some truly understand. You're genuine and I love you for that. Others just say "homosexuals are people, too" in some squeaky/bitchy/whiny voice. Then you actually talk about your queer feelings with them. They look at you blank, or worse yet, EMBARRASSED! They don't wanna hear it. Who wants to hear it? Do you think I like to hear straight punks tell me they like girls whose breasts go "boop boop" when they walk? Yeesh.

Gads. I'm 20. I'm Philipino. (No, I didn't spell "Philipino" wrong. "Filipino" was the term coined for Spaniards in the Philippines, not the actual natives. But this is a totally different debate! And I'm gay. I'm also really tired. Things have gotta change.

In the meantime, for anyone interested in gay literature besides MRR or other fanzines, I strongly suggest this anthology called *High Risk*. It contains writings from William S. Burroughs, Essex Hemphill, Karen Finley, etc. As for the movies, you can see homos portrayed "nicely" in *Last Exit to Brooklyn*, *My Beautiful Laundrette*, or *Prick Up Your Ears* (don't laugh, I'm sure this title didn't intend to refer to particular body parts). Or you could check out *Disgusteen*, but that's really reaching.



Finally, for those of you who see homosexuals as whiny, bitchy losers, you've got it all wrong. These are traits inherent to people too concerned with looks, drugs, being "cool and popular", or people who have nothin' better to do. See, when we homosexuals talk about our feelings, we're talking about CHANGE. Maybe some of you can take an example.
Hardly Nowhere

Dear MRR,

I am writing this letter in response to Ben Weasel's "Business of Punk Rock" article in issue #104. As a small time concert promoter for the University of Connecticut and other independent halls in Connecticut, I deal with many different bands and booking agents. Most bands I have dealt with have been extremely fair, and don't ask for much money. I have always wanted to do an All show, but after reading Mr. Weasel's article, I was a bit apprehensive. However, I felt it was at least worth a try. I contacted their booking agent, a woman named Lisa Miller in New York. Lisa was extremely nice to me, and I put on a Girls Against Boys show (she books them too). Then, we set out to do an All show. When I mentioned the article in MRR, she was kind of pissed because she felt information had been misrepresented. On the date she wanted to do the show (a Friday), I told her I could get a 300 capacity VFW hall, with a stage. The package was All, The Doughboys, and Seattle's My Name. When I asked about money, she said "$850". I said "OK, how much for Doughboys and My Name?" "No", she said "that's for all three." I couldn't believe it. I was expecting a nice $1200 guarantee after that article. It turns out that I can get all three bands for $850. I think that it is important to do more research before printing such an article, as I almost missed a chance to put on an excellent D.I.Y. show with my favorite band. Further more, I think the fact that they are willing to do this show, and are playing The Ritz in NYC with Bad Religion the next night shows they still have that "punk rock ethic". All are a great band, and a great bunch of guys (I met them last summer). Further more, I'd just like to say something about the money issue in general. Most of the bands that were analyzed in the article play for a living, no band can play music and tour for a living making $100 a night. It costs nearly that much a day to be on tour. Lastly, if you are a touring band looking for a show in Connecticut, get in touch with me, I'm fair, and will try to give as a good a show as possible.
Jay Forklift/ 183 Prospect St./ Willimantic, CT 06226

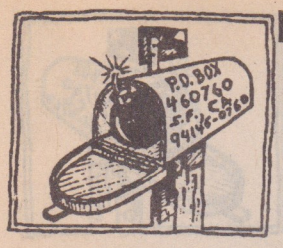
Dear MRR,

I just wanted to write and say thank you for the great "Absolutely Queer" issue!

I had no idea there was any sort of gay "movement" in the punk world. I think it's great. I just wish it had started years ago when I was listening to almost nothing but hardcore and strongly denying my bisexuality. Hopefully this issue will help a lot of people come to grips with their own sexuality. And will help people understand that sexuality is a spectrum; you don't have to be gay *or* straight, you can be inbetween. The idea that one has-to be one or the other kept me from accepting myself until I was 25 years-old.

Anyhow, learning you're not the only one is very helpful and this issue should go a long way towards letting gay punks know there are *other* gay punks out there. I never got that feeling when I was younger; it would've helped me immeasurably.

I hope you'll continue to cover gay topics in MRR and interview more gay bands. Pansy Division and Tribe 8 sound interesting; there must be



more out there—find them!

Keep up the good work!

PS: Feel free to print this with my address and band name. I'm sick and tired of being in the "closet" and if my being out helps anyone feel better about themself, good.

John Beers aka Mr. Horribly-Charred-Infant/ HAPPY FLOWERS/ PO Box 8321/ Atlanta, GA 30306-0321

Dear friends at MRR,

I'll be surprised if you have enough space to print this letter, what with all the homophobic hate mail I'm sure you'll be receiving this month. But I just wanted to write to tell you that the Absolutely Queer issue was the most radical piece to ever see print. I know a lot of pseudo anarchists out there that will hate me for saying this, but any "punk" (I can't help it but that word sounds corny to me) who can't handle gender politics needs to re-examine his or her supposedly radical outlook. What could be more true to the spirit of punk (both the community that holds us together and the ideal of non-conformity that motivates us) than an honest, unapologetic survey of real people expressing their sexuality? This is the most personal (and potentially embarrassing) aspect of human life that I can think of. Despite this, the Absolutely Queer issue was a pretty fat one. "What does this say about the state of punk today?" This is the obvious question; I really don't think it says anything about punk. What it says to me is that there are still intelligent young people out there who care more about being themselves than about whatever label their peers want to give them. I think that what MRR did for these kids was really admirable. In a way, I'm kind of jealous. I would like to see a frank open discussion of sexuality that would make it easier (for all people, straight or gay) to feel good about themselves and their sexuality. I am a straight (I think) 19-year old male who is really just beginning to grow up. As such, I could really use advice on how to construct my sexuality so it becomes an outlet for self-expression and a way to make other people happy, rather than the weapon that our misogynist culture wants it to be. Too many straight men have their sexuality robbed from them and used to hurt themselves and others. Straights enjoy a position of security in this society that queers do not; why can't we use that position to reclaim our sexuality and make it truly ours?

For example, I enjoy masturbation very much. I have taken self-love to be the ultimate way of making yourself feel good without using or hurting anyone else. As healthy as this may be for me, it is looked upon by heterosexual society as deviant. I say fuck that- masturbation defines my sexuality right now, and it is not deviant. I know that MRR readers do it, and I know that they hate themselves because of what heterosexual society thinks of them. So, guys and grrrls, are you going to cower in the face of homogenous heterosexuality, or are you going to come forward and talk about how self-love has been a part of your life? Write me; I'm seriously interested. Start the heterosexual reform movement now and in your own life.

So thank you, MRR, for an issue that will remain one of your best. I especially enjoyed Lily Braindrop's "Coming Out of Hiding" and the Donna Dresch interview. I have a funny story about Donna. Growing up in Colorado, I was (and still am) one of many Screaming Trees freaks. At an October 1988 show in Denver, I saw Donna perform with the band. Let me say that this remains to this day the best show I have ever seen. I really mean that. Donna is a excellent musician and the best role model for young gay women I can think of. She's unassuming, talented, and cool as fuck. Maybe I was hallucinating, but at this particular show, I thought I saw her holding hands with S. Trees vocalist Mark Lanegan. I assumed (wrongly) that they were involved, and the next time I saw Screaming Trees I referred to Donna as "Mark's girlfriend" while speaking to Van Conner, the bassist that she had replaced for that tour. He thought it was pretty funny that I characterized her this way, and now I know why. Anyway, It was really cool to see Donna profiled in MRR. Her stint with Screaming Trees made a huge difference in my life.

I'd like to address some of the things that Mykel Board said in his column. I agree with him that pan-sexuality is the wave of the future. I think that there is a sexuality unique to every individual; actually, I think that there is an orientation unique to each individual sex act *as it occurs*. With this fluid concept of orientation, the whole idea of classifying a person's sexual preference seems pretty stupid. But I'd like to ask Mykel to think back to the days when there was only one acceptable orientation: heterosexuality. Nowadays, being gay is stigmatized less. So there are now two pigeonholes we can stuff people into, not to mention bisexuality, which most people consider to be "exactly in between." In my opinion, this whole system is a crock of shit invented by heterosexuals. But think about it, Mykel- before we can get society to accept limitless sexual expression, they're going to have to deal with a limited plurality of sexual orientations. It's a step that can't be skipped. And I don't think it's sexist at all that queers make sexual judgements based on gender. Society has taken men who fuck women and called them normal: everyone else (including women who fuck men) is deviant and without rights. Humans need love: can you blame the average love-starved "deviant" for searching out a community? These communities are usually based on arbitrary, often unfair standards. For awhile, radical lesbians of color would only sleep with other lesbians of color. Who could blame them for being suspicious of everyone? They were being rejected and attacked on all sides. So give society time; every dyke and fairy you see is fighting a hard battle of their own. I know these are labels which you don't recognize, but there are people behind these labels and each of them has their own story. Another thing- I don't know if you've ever been sexually abused, but until you have, stop joking about rape. Millions of people are raped in their lifetime, and the overwhelming majority of them are women. Maybe you are one of the men included in that number, I don't really know. That's the only way your "joking" could make sense to me. If you have been raped, say so. If not, shut up.

I guess this is an appropriate time to say that the next time a MRR reader sees the Dwarves, he or she should kill them. I'm completely serious, and I think there are people out there who might do it. The same goes for GG Allin, the Mentors, and all other rape-rock bands. Smash their dicks with a hammer.

Tony Perkins/ RPO 2677/ PO Box 5063/ New Brunswick, NJ 08903-5063

Dear all my friends and enemies,

This is Inspector 33 from Bumfuk, Egypt and I have important news. The people of this country and the world are in grave danger. Over the past hundreds of years, a small minority of wealthy white men have been plotting to gain total control of this planet and all who inhabit it. Some insiders suggest this group of people, secretly known as Freemasons, Shriners, Skull & Bones, and Illuminati, know and guard the great secrets of who created us and other supertechnology that has yet to be seen. The New World Order is what the Illuminati have been striving and planning through time. It is known that the New World Order will officially begin on Jan 1, 2000. The Illuminati (whose symbol can be easily found on the left side on the back of a US dollar—a triangle) believe that we , the lowly masses, must be controlled in order to achieve world peace. The United Nations will act as a centralized government whose constitution has no bill of rights. The middle class is shrinking and will be nonexistent in the millennium. You will be forced to join the New World Order or die. The World Bank, and more specifically, our US economy will collapse within the next two years, thereby causing mass chaos—not anarchy. People will be killing people just for food. The L.A. riots were just a testing ground for the NWO way of life. Over 13,000 people were arrested. Martial law was the name of the game.

However, do not panic! The greatest foe of the Illuminati is information and us. This is a word to the wise. Go read these books for starters and begin preparing for some rough times ahead.

New World Order Ralph Epperson
Behold A Pale Horse Bill Cooper
America's Secret Society-The Skull & Bones Antony Sutton

Obtain a high-powered rifle/shotgun with enough ammunition to last for at least a year. If you are on medication, get plenty to last for a year or two and see if you can replace it with an herb which can be grown naturally. Learn to garden. Read. Watch the economy and prepare for the worst. Stick with your friends and stop watching TV. Know and understand that even punk rock is a diversion from what is going on. Just as Judge Thomas' soap opera was underway on all TV stations, Robert Gates was quietly appointed head of the CIA. Just as the Roman Games diverted the masses attention from the corrupt government. But do not let that stop you from having a good time either. Let's all stop bickering with each other about this or that and unite to face a common enemy who would enjoy seeing all of us strung up and left for the birds.

This is not a science fiction story. It is not the punk rock poetry of the Subhumans or Dead Kennedys. It is as real as can be imagined. George Bush has already released a statement confirming he would be at the Great Pyramid in Egypt to welcome in the millennium on Dec 31, 1999.

Hopefully, the people of this country will join hands and take a stand against pure evil. We can win! But things will have to get worse before the situation improves. Do not rely on MRR to change things, as it's often mired down in mind-sapping arguments. But do let the positive side of MRR and your favorite punk bands be your inspiration to learn more and combat the New World Order. Fuck the Illuminati.

Inspector #3

MRR:

Like it or not, 1992 is an election year, which means that wealthy white males will be contesting with each other for the post of Chief Executive. Less than 40 percent of the *eligible* voters will actually go through the process of casting a ballot for any of them, since their programs will be closely related, and not to be believed anyway. The punk community will behave much like the rest of American society, (that is a relative minority will actually vote), and we'll continue to talk about what pigs the candidates are, and how we wish that the system were better, blah, blah, blah.

The fact of the matter remains the same: whether you have a blue mohawk, dreadlocks, or wear a business suit, George Bush will be going against one or two opponents in the November election. No matter how many seven inch records your band put out, or how many demonstrations/ riots you've attended the system will still be in effect this fall. Failure to participate is a failure to face reality.

If you do not register to vote, and vote against George Bush, you are quietly showing your approval for his "great achievements" such as the slaughter of countless Iraqis, the institution of oil drilling in wildlife preserves, the suppression of gay/lesbian citizens, censorship of art /music, the war in Panama, the next war in Nicaragua, etc. etc. By not casting a "Fuck You!" ballot in the fall, you can consider yourself a proud supporter of the Bush atrocities. Vote for his leading opponent, vote for Mykel Board, Charles Bukowski, yourself, but don't just let the election pass without registering your protest.

The last thing that the power elite want is a true participatory democracy. Most US general elections are voted in by less than 40 percent of eligible voters, primaries are lower still, and local elections are unspeakably pitiful. The US power elite sharply criticize their European counterparts

who have let the masses participate in the system. By allowing parties such as the Social Democrats, and the Green (environmental) parties gain a foothold, they now must act out their power schemes against the resistance of an informed, highly politicized populace. A discomfort which does not take place in America (with the exception of the late 1960's.) The business power elite do not want you to vote. They do not want you to care. They do not want you to be informed of issues, policies, or political practice. They desire your ignorance and total compliance.

If you are reading this magazine, you are miles ahead of your neighbors in terms of media awareness, (I would hope) and possibly give a fuck about making a difference in your time on this planet. Pick up a phone book, call a local political party's office, and find out where to register in your town. It takes less than 10 minutes, and is a small, although important step in the path to changing this miserable, fucking excuse for a democracy into something better.

I can not stress enough. By choosing not to vote, you are giving your approval for the Bush Administration. You are giving him the thumbs up. So please get your ass out there and vote against that murderous motherfucker, before he sends us off to die in Central America or somewhere else. Anger can be power.
S.W./ PO Box 71275/ Pittsburgh, PA 15213

Dear MRR,

This election year, we have been given a choice. The choice is Ross Perot. He is Pro-Choice. This year that is about all I need to know. Bush has done nothing in the last four years except play golf, go fishing, and start a meaningless war that murdered hundreds of thousands of people. He is a zit on the ass of humanity and must be oxecuted in November. Clinton is lesser of an evil than Bush, but only because he is "democratic". And believe me, in this day of politics, that does not mean as much as it should. Clinton is slimy and hard to swallow. And frankly, I do not trust anyone who is constantly smiling. So, at least for me the choice is obvious: Henry Ross Perot. He stands for change. Besides anyone who talks to Katie Couric and Bryant Gumbel (a pair of fascist Republicans) the way he has, receives punk rock points from me.

However promising this may look, this three way race also scares the hell out of me. Do you realize that we could wind up with another four years of Bush/Quayle? And not by popular vote either. The electoral college are the people who actually "vote" for the President. They are *supposed* to vote for whoever wins the "popular vote" in their state. Their vote is anonymous, and if they do not vote for who they are "supposed" to, there are no penalties for their actions. This year, since there are three popular candidates, it is very probable that none will get a majority vote needed to win the Presidency. If this occurs, the vote for President goes to The House of Representatives. Since Perot has no party affiliation, and The House is largely Democratic, we may wind up with Clinton in The White House! The vote for Vice President would go to The Senate, and Look Out! It may well be four years of Clinton/Quayle!!!

The moral is: Go out and vote this November, even if you cast your vote for Jello Biafra as my husband did in the Primary. It is your DUTY to vote! Do not complain if you do not vote! If you are angry, Write letters to Congress and The White House and tell them how you feel! Maybe, if enough people write letters of disapproval, the assholes on Capitol Hill might start to get worried about their jobs and actually do something worthwhile!

You are in America and have been given the FREEDOM OF SPEECH, USE IT!

Complaint? Call The White House: (202) 456-1111; Or write: George Bush, The White House, 1600 Pennsylvania Avenue, Washington DC 20050

P.S. The Timothy Leary autobiography *Flashbacks* is stimulating reading, especially if you are into to LSD, like me!
Allison Wonderland/ San Diego, CA

Dear Maximum Rock'n'Roll:

I knew it! I knew it!! Well, okay, so you did have me fooled at first. The whole "April Fools" joke in Issue #107 was great! I actually believed the whole thing about the merge with *Flipside*, as well as the story about Mykel Board being arrested for his encounter with a twelve-year-old (I was skeptical about that one, having remembered an earlier April Fools joke by Mykel, until I saw a letter in #107 ostensibly written by someone upset with Mykel's actions. *That* made it convincing!).

I didn't suspect any foul play until I read Larry's column, in which he didn't seem at all like his usual self (because he wasn't!). After that, I began to wonder if much of Issue #107 was devoted to pulling off a colossal April Fools prank. And it was! Bravo/a!

By the way, going back to the subject of Mykel Board, once I had a dream in which I was being forcibly molested by Mykel himself! No shit! Every time I'd protest, he'd just say "Oh, don't be such a prude, you know you want it." I just thought someone might find that interesting (like Mykel, perhaps). Good-bye for now—-
Joe Castleman/ PO Box 7054/ Austin, TX 78713-7054

Dear MRR,

I must say I'm glad the April Fool's issue was just that. Obviously, I didn't get it at the time.

For me personally, a few good things came out of it. It strengthened a friendship and inspired the person to loosely base a song on my experience. In other words, I showed him the letter I wrote to MRR and a few weeks later he recited some new lyrics.

I'm moving to NY City in late June. I hope you print my final Gainesville scene report that I'll write before taking off.

I'll keep my sense of humor as long as MRR stays in print!

Sharon Israel/ Gainesville, FL

Dear MRR,

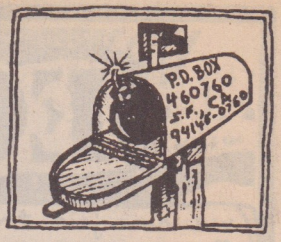
After reading issue #108 I was pleased to hear Tim say you weren't short of cash, because I have something for asshole Tim to buy! After issue #107 I had 400 "Free Mykel Board" t-shirts printed. Your maturity and my stupidity have met in the middle and given me a big fucking bill. You can laugh but I'm one of the few people over here that would have helped Board and now I'm out of pocket major league! When Biafra asked for pranks I don't think he meant get me. April fools is supposed to end on noon April 1st not fucking start April 7th in Tower Records. Please don't think you can buy me off with a subscription or free record for my ability to take a joke, I have big debts. When you stop laughing Tim it'd be great if you got in touch. Assholes!
Allen Graham/ 15/2 Lochend Gardens/ Edinburgh EH7 6DG/ Scotland/

P.S.: The t-shirts were going to be a benefit. You got me!

Dear MRR and Brain Dead Readers,

Well, what a surprise, the MRR for April has a...guess what...April Fool issue. What IS a surprise is that what seems like a great proportion of your readership fell for it hook, line and sinker. The valuable lessons to be learned from this, as I think you've already pointed out, are that you should never be prepared to accept things as the truth without spending a little time with your brain. You know what that is don't you? The controversy and deep embarrassment it has caused might hopefully act as a powerful example to many people, although the kneejerk response to many of the issues raised by the offending pieces might well be the proof that exactly the opposite is the case.

Mykel Board has raised some interesting ideas, some that don't have easy answers, that don't just fit in the accepted pigeon holes. The whole idea of underage sex is fraught with pitfalls for almost everyone that discusses it, as is the case when one takes on the task of legislating against human behavior in whatever form it shows itself. As usual it is the squirming liberals who have the hardest time with hot potatoes like this, the redneck "kick-your-fucking-kneecaps-in" reaction contributes nothing to reasoned debate at all, and neither address the real issues.



Although I feel my views should be accepted in good faith, without people jumping to conclusions, I feel I must say right here and now that I have no interest in underage sex, I am in no way a supporter of paedophile behavior. I am however interested in the way that people react to artificially imposed laws, laws passed by governments for whom they have no respect, for whom they did not vote, - (by the way I suggest you do vote this time around, don't come crying to me when Ross Perot is making the trains run on time from the White House) - , laws which are arbitrary and essentially meaningless in any other framework apart from their own (the legal system). It is interesting to read the reactions of readers who are stunned and outraged by Mykel's piece of creative writing, I have read only one letter which suggest that a ten year old boy might possibly have a mind of his own, might possibly be an autonomous individual whose desires, ideas, opinions, etc. are of any validity. I think a lot of people should examine their consciences and ask just when someone is allowed to count, can you quantify a specific age at which someone ceases to be owned by their parents/ guardians, when they are 'mature' enough to take a place in the real world. Just as most other minorities in the world are silenced and disenfranchised by Laws and Governments, so are children. The age of consent is an artificial constraint placed by governments on the bodies of individuals in society, it is as much a method of control as all those other little things that get under your punky skins. However, such a taboo has been built up around this that no-one is allowed to discuss it without being branded a pervert or bombarded with aggressive abuse and threats of violence. I suspect a certain amount of homophobic horror has crept into those letters, involuntary shudders running down spineless creature's backs as they think of not only underage sex, "but between two males, that's not only illegal, it's disgusting!"

I hope this raises a modicum of debate, I am interested to hear what others have to say. I would also be very interested to hear from any underage readers of MRR. How do you feel about the negation of your right to freedom? Your peers in Punk-rockdom have spoken, you have little or no rights as an individual until you have grown up a bit more. What do bands like OLD SKULL have to say about this type of lunacy? It is interesting to hear which laws anarcho-punks are justified in breaking, let's hear a little more about the laws we should NOT break. Let's hear about which repression, handed down by the Gov't you profess to want to smash, is justified and reasonable. The ball is in your court.
Whiffer

Dear MRR,

I've earned a new respect for you people. After reading your April issue and thinking to myself "this can't be real," I have to admit I did think you guys were serious, even though everything was so outrageous. Well, to get to the point, it was a great job.

Then in #109 I got to laugh at all the fools who were pissed off because they took you seriously, and got all hyped up about it!

Well, anyway, I didn't think you guys had such a sense of humor. I just wanted to tell you that I see you in a new light, and I hope to see more of it! Till next time...
Brian c/o *Black Ink White Paper*/ 619 Elmwood Ave. Apt. #2/ Buffalo, NY 14222/ (716) 881-9373

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22 - Westfield, NJ
23 - Connecticut, maybe, somewhere?
24 - DC? Yes/No?
25 - NYC, ABC No Rio w/ Merel, All You Can Eat, Rorschach
26 - Boston, MA. w/ Rorschach, Face Value
27 - Providence, RI. w/ Rorschach
29 - Sherbrooke, Quebec (canada)
30. Quebec city
31 - Montreal, Que.

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1 - Ottawa, Ont.
2 - Hamilton, Ont.
3 - Toronto, Ont. w/ Slave State
4 - Detroit!, MI. w/ Slap of Reality
5 - ???
6 - Indianapolis, IN w/ Slap of Reality
7 - Louisville, KY w/ Slap of Reality
8 - Dayton, OH
9 - Chicago, IL
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11 - Madison, WI. w/ DEMISE!
12 - Minneapolis
14 - St. Paul, MN.
15 - Omaha, NE.
16 - Sioux Falls, SD w/ DEMISE & 8 - Bark
17 - Rapid City, SD
18 - ???
19 - Spokane, WA.
20 - Bellingham, WA.
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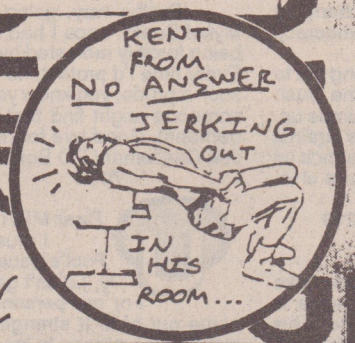
23 - Ashland, OR

-FINI-



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"Sex is healthy, it's not sick, right? No!" - Art, 1980

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16 Philadelphia PA
18 N.Y.C. - ABC NO RIO
19 Boston @ House of Borax
20 Buffalo NY
21 Pittsburgh PA
22 Cleveland OH
24 Detroit MI - 404 club
25 Madison WI
26 Chicago - MacGregor's
27 Lovespark IL - Rotation Station Skate Park
28 Springfield MO
29 Lawrence KS - The Outhouse
31 Sioux Falls S.D.

August
1 Mankato MN
2 Rapid City S.D.
4 Salt Lake City UT
5 Boise ID
6 Spokane WA
8 Seattle WA
9 Portland OR
9 Ashland OR

• confirmed

ABNORMAL

THE LEAVING TRAINS

THE LUMP IN MY FOREHEAD

THE LEAVING TRAINS don't care if you listen to their new album, THE LUMP IN MY FOREHEAD, because they're definitely not "PC." We call them "PF" (Politically Fucked-up). LUMP is the fifth SST release from the TRAINS where a new, rejuvenated line up joins Falling James in launching personal affronts at Bob Hope, Burger King and women ("who make you feel like a piece of shit"). Falling even points a finger at himself on "Abnormal." Such an honest portrayal could have a serious impact on his bid for the White House this election year.

Yes, Falling James has tossed his shower cap in the ring for the 1992 presidential race. Part of his platform is to change the national anthem and return land to Native Americans that was misappropriated through bogus contracts. Surely, James will inform the thousands of folks he'll encounter of his candidacy along the upcoming, international "LUMPY" tour route. SST 288 (LP/CA/CD)

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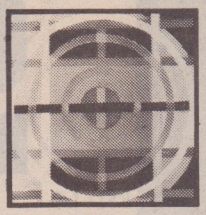
KILL TUNES (LP/CA/CD) SST 071

PELL MELL



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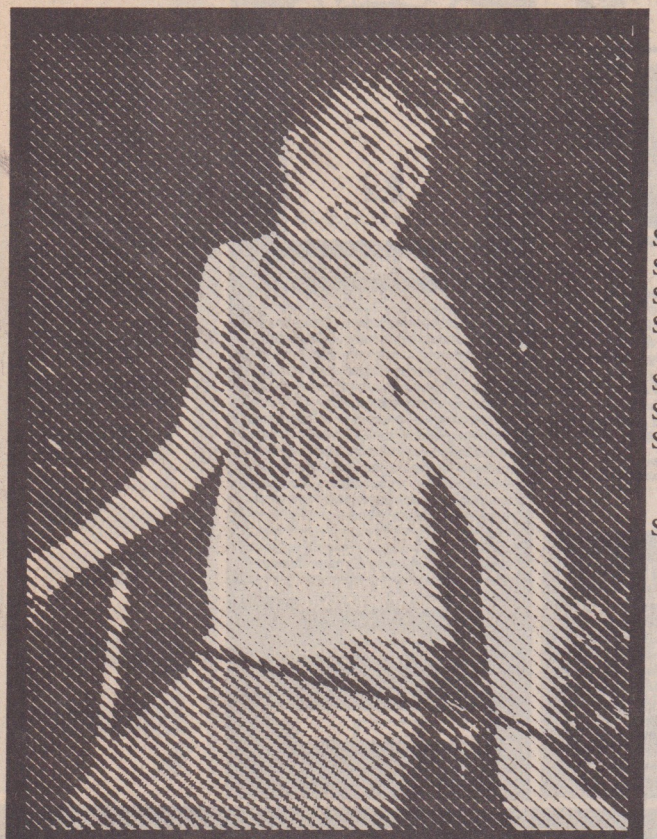
WE ARE THE MUSIC WE PLAY, the second CRUEL FREDERICK LP, elevates the boiling hot blowing of reedman/ringleader Lynn Johnston another hundred degrees higher from the free and cruel jazz first heard on their 1988 debut, BIRTH OF THE CRUEL. Alabama born and California (jazz) bred under his "personal mentor," Bobby Bradford at Pomona College, Johnston played with fellow reed student, David Murray (World Saxophone Quartet) at Pomona. In the underground LA jazz movement of the last decade, Johnston has shaped a very bent and revered sound amongst his peers. Johnston's aggravated horn assault, shaded with humorous tones points to his appetite for Albert Ayler, Eric Dolphy and Thelonius Monk. On WE ARE THE MUSIC WE PLAY, CRUEL FREDERICK covers three Monk tunes and "Dec Dee," a number by another artist noted for throwing curves, Ornette Coleman. WE ARE THE MUSIC WE PLAY is jazz at its cruelest. SST 290 (LP/CA/CD)

ALSO AVAILABLE:
THE BIRTH OF THE CRUEL SST 127 (LP/CA/CD)

SST

ABNORMAL

MudwiMin



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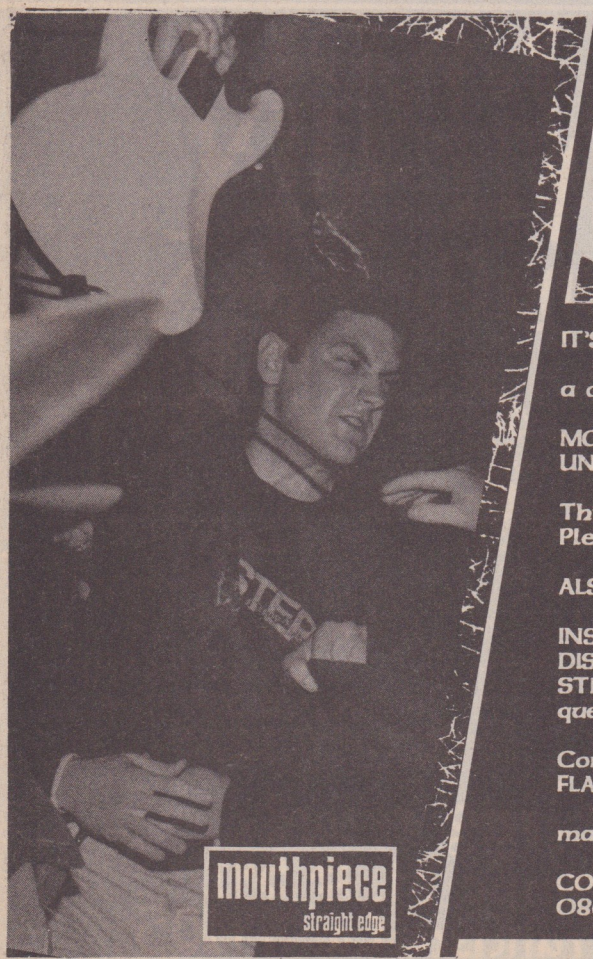

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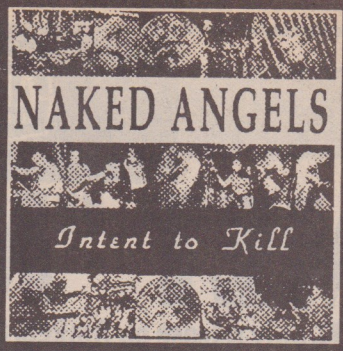

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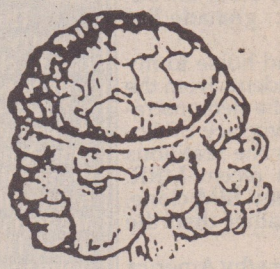

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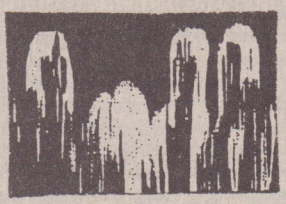

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MYKEL BOARD SAYS

YOURE WRONG!

I'm madder than an anarchist with a wet pack of flag-burning matches. Back in the sixties, the North Vietnamese said they'd never equate America with its government. Twenty years later, the carrot-eaters of MRR-land aren't as smart as Ho Chi Min.

I don't like the George and Dan show any more than you do. I, too, think the Supreme Court deserves a hand...grenade. But I'm not anti-American.

What dragged this dead horse to my beating? A couple of grad students from the local retard school. . One is the demonstrations against the 500th anniversary of Columbus Day. The other was the cretinous anti-constitution article in a recent MRR. Trying to be more PC than my IBM clone, these guys make America, rather than the government, the bad guy.

I've written before about why America is the greatest country the world has ever known. I'll probably repeat a few arguments. You won't notice. You've probably been reading the zine for six months. In another six months you'll be reading *Forced Exposure* or *Cosmopolitan*, so it doesn't matter.

If I said it in one sentence, it would be *America is great because its culture comes from the street rather than from history, politics, or intellectuals.* I'm never one to say something in one sentence when I can say it in a hundred. So here goes:

Even though the young Elvis stamp won, at least it's Elvis. We've had Lou Gehrig, the Babe and Louis Armstrong stamps. Now we have *The King*, but not our king—or queen. We don't have one. We never had a living president on a stamp. We never had *any living person* on a stamp, coin or bill. Americans don't make idols. We don't invest the living with the power that comes from being on the corner of millions of letters.

It may seem like a little thing, but it's not. Take the Queen of England(!) The Brits plaster her face in more places than we put NIRVANA pictures. She's the symbol of England. What she says and does are intimately tied to the country. The BBC banned THE SEX PISTOLS' *God Save The Queen* because it insulted her— and thus England. What kind of psychological power must that have?

Sure we've got pop stars and politicians. We've got religious evangelists and talk show hosts, but they don't last. Public idols come and go with the latest issue of *TV Guide*. No one's word is gospel here. At least no one alive.

I'm in Japan with my pal Fred Ni. Fred's parents are from Taiwan, but he grew up in North America. He speaks no Japanese. The clerk looks at us and speaks to Fred.

Nani-o hoshii desuka? She asks Fred.

Kare-wa nihongo-o zen zen wakaranai. (He doesn't understand any Japanese) I answer, angrier than I should be.

It's not America, I remember. In Japan, people decide if a person looks Japanese. Fred looks more Japanese than I do.

America is great because you can't *not* look American. You can be black, brown, red, tan, pink, white, yellow. You can have kinky hair, straight hair, no hair. You can be blonde, brunette, auburn, black or green haired. You still look American. Sure there's racism here. But even the most racist wouldn't deny that they're prejudiced against other Americans. This multi-racial pluralism gives America a unique culture, free from the inbreeding of other cultures. Exception for a few lunatic white and black separatists, you don't hear calls for ethnic independence. With more groups than Yugoslavia or even the former Soviet Union, we're all Americans.

This diversity is all over the place. What country has more fanzines, indy labels, bands, chapbooks, fringe groups, and who-knows-what other weirdness than any other? Yep, the good 'ole U.S. of. In our cultural diversity, there's room for everyone.

Our Americanism is the common belief in the worth of the individual—and individual responsibility. The bad effects of this belief are no national health care, and lots of people in jail. The good effects are a grand culture of unimaginable diversity. Too bad FACT-SHEET FIVE is gone. It made it easy to prove. Still the proof is there— as sure as the MRR ink on your fingers.

Every possible interest, every sub-interest, every weird thought, is available to you if you want it. You don't need a license to use a xerox machine. Audio and video cassettes are cheap. Why is the U.S. the only country where amateur pornography outsells the pro-stuff? Individualism. We want to jerk off to real people, really doing it. Even Amber Lynne gets boring. (Ron Jeremy was never a thrill.) But my neighbors Joe, Mary and their German Shepherd. That, I want to see.

The Weekly World News could only exist in America. It probably has only a slightly higher percentage of lies than *The New York Times*, but they're so much more interesting. Americans want spectacles. If you lie to us, don't do it in the guise of sober truth. No one was angry when the *WWN* printed a story that Central Park squirrels addicted themselves to crack. Lots of people were angry when *The Times* stole that story and printed it as the truth.

Why don't Americans care about politics? Why is the voter turnout so low? Of course, part of the answer is that folks feel that neither party offers anyone worth voting for. More importantly, Americans don't feel that politics has anything to do with their lives. Americans are apolitical because politics are social and Americans are not. I've been in thirty countries and seen more single American travellers than single travellers from anywhere else. We're loners. We fend for ourselves and like it that way. Our lives don't change very much from election to election. Even an event as destructive as The Gulf War changed our lives very little.

What do Americans *really* care about? What's the biggest selling paper in the U.S.? *The Times? The Wall Street Journal?* Nope. *The National Enquirer!* Who's been fucking whom? Who's a homo and who's got AIDS because of it? What does Bill Clinton think about a national health care program? Who cares? Who does Bill Clinton screw— enquiring minds want to know!

The Germans, who read politics into the way flies land on a dog turd, think this is unconscionable. They think Americans have no values, caring about stupid personal affairs rather than political programs. As usual, the Germans are wrong.

The National Enquirer and it's fellow tabloids are part of America's greatness. They prove we judge our politicians, not as Gods with their pictures on stamps and coins, but as humans who fuck up and fuck around. I doubt if there's another place politicians get more attention or less respect than they do in America. Americans don't trust government and never have. They know that politicos are sleazebags. Nothing gives us greater thrills than seeing it proved.

This brings me to the constitution: a document of government distrust if there ever was one. The propagandist who wrote the MRR article about the constitution, claimed to expose that it limited majority rule. Yo sucker! If there were majority rule, you'd be dead! Majorities are assholes. Majorities can take your freedom, your property, and your life. If you don't like it, tough! You're a minority. The greatness of the constitution is that it *protects* minorities from the will of the majority. It fails, when it doesn't protect them enough.

The Third Reich was majority rule, at least in the beginning. Could you imagine a society where most people don't like punk rock? (I know it's hard, but try.) If you have nothing to protect your rights, majority rules and bye bye punk rock. Could you imagine a society that doesn't want Negroes to participate equally? If they're the minority, in a majority-rules society, bye bye Negroes. Why should someone have more rights because they belong to the biggest group? Should we reward conformity? Why are *their* rights more important than mine? If we were to change the government at all, I'd say give *more* voice to minorities— not less.

Speaking of minorities, that's another part of the greatness of America. We've got tons of them. They help make a unique AMERICAN culture. Rock'n'Roll wouldn't have been possible if it weren't for colored folks and hillbillies— both minorities. Art-Graffiti, Indian blankets, baseball, rap, hot dogs, hamburgers, bagels, nachos, reggae, tons more. They've all come from minorities and are now American. We're *United* in being American. We don't need culture or language imposed from the outside, We'll use what we've got, thank you.

[Note about our neighbors from the North: Did you know that it's against the law to have English signs in Quebec? Nationalists ride around looking for violators to report to the police. Such are the evils of "official languages."]

Other countries have years of historical baggage to weigh them down. There, you have to go someplace— like an opera house or a museum— for culture. In America, culture lives on the street. It screams from ghetto blasters and cars with flashing lights around the license plates. It hides in a cheap Mexican restaurant that never takes down its Christmas decorations. It's in the subways, scrawled on the walls or the trains themselves. Sure it gets sucked up by corporations, who turn it into *product*. But the corporations are slow. Culture changes fast-

er than they can suck it up. Our art starts on the streets, usually among the poor people, most always among one minority or another. It doesn't start in a history book or government culture center. That makes America different from— and better than— anyplace else in the world.

ENDNOTES:

—> I just got my copy of the MRR *Queer* issue. Most everybody has the same line: "Whatever you want to do is ok, as long as it doesn't interfere with anyone else."

Sure, it's ok. Sure, there shouldn't be laws against any consensual behavior. That doesn't change the reality. Monosexuality is a disease. It's a degradation of humanity's natural polymorphous perversity. People are entitled to keep any disease they want, but let's recognize it for what it is. It's ludicrous to say that suburban housewives and Castro Street clones are at the same level of mental health as David Bowie or Gore Vidal. They're not.

—> *Bad Taste of the Year Award* goes to BENNETON who advertise their clothes with a picture of a dying AIDS patient. It's the first time anyone used death, grief and disease to sell horizontally striped fashion. In a way, that's another piece of greatness about America, the freedom from taste. Sure it's stupid and offensive, but it's also different. Where else in the world would anyone even *think* of such a thing? Leave it to crass capitalism to slay the sacred cows. If I can't slay 'em all, someone has to.

—> I don't know if it's a hustle or not, but it looks good. The "Center For Intelligence Studies," the pro-CIA group, has closed. Or so they say. Their new appeal for funds claims they were taken under the wing of "The Conservative Resource Center." (PO Box 6536, Arlington VA 22206.) Their new name is PROJECT NATIONAL SECURITY. They still ask for money, making me a bit suspicious. Anyway, when you write to them, they'll send you literature with those nice postage paid return envelopes. Be creative!

—> *Further Evils of Unionism Dept:* New Jersey tacked an extra 19% on to hospital costs that were paid by insurance companies. The state used this money to pay healthcare for poor people. The insurance companies passed on part of this to their customers— like some unions. Those customers still paid much less than it would cost for private insurance. New Jersey unions objected to the 19%. The courts decided in their favor. Now, nobody pays for the poor. They die.

—> There's a new installation at the Alternative Museum on Broadway. An artist videotaped the answers to a proposition. Two screens play in the museum window, showing those answers. Here's the proposition: You have a chance to be on national TV. You can say what you want. Your statement, however, is limited to one word. After that, you must keep silent— for the rest of your life. In effect, your broadcast word will be your last. Not all the respondents I saw spoke English. I only remember four of their responses: love (predictable), money (should have been predictable), irony, and survival.

—> Fine warriors against the totalitarianism of THE WAR ON DRUGS are the folks at the *International Coalition for Addict Self Help* (ICASH, PO Box 20882, Thompkins Sq. Station, NYC 10009) Send 'em a couple of dollars for their newsletter THE ADDICT ADVOCATE. Remember, *A free America, or a drug-free America. You can't have both!* (Bumper stickers are available from me for $2, c/o Seidboard, PO Box 137, Prince St. Station, NYC 10012)

—> Aaron, the guy who put out PROBE magazine, wrote to me. That's the funny 'zine where Ben reviews records by looking at their sleeves— not listening to them. He forgot to write his address on the letter. Who knows where the envelope? Try again and let this be a lesson!

—> Those girl jerk-off letters are still coming— and so am I. My new fave is from a girl who wears crotch pulling shorts in gym class. They rub her clit when she does sit-ups. I'll bet she's got Schwartzenegger stomach muscles.

The grossout letter comes from a girl who got stuck in a truck full of snickers bars. Yep, all that chocolate, melting with the warmth. Ugh, what a mess. It probably tastes better than it sounds, though. Keep those letters coming, but where are the video tapes??

—> Chain letter of the month: "Pantie Parade Club." You send a pair of unused (damn!) woman's panties to the first name on the list and the put your name on the bottom. If it works, you get dozens of panties for the price of one. I'll send a copy of this letter to the first six people who write to me. (DON'T SEND ME PANTIES, BUT AN EROTIC PHOTO WOULD BE NICE). If you don't get an answer, that means you wrote too late.

—> I got a letter asking me to contribute my "most carnal desire" for use in a mysteriously named 'zine. I'm not sure that I have time for the research. But YOU should write to them with *your* "most carnal desires." Send them to PO Box 437, Provencetown MA 02657-0437.

—> Aahhh such diversity. Isn't America wonderful?

There I was in lovely downtown Santa Rosa (read: a cluster of parking lots in search of a mall) and who should I run across but my friend Mike, who in the year or two since I've known him has grown to be about six inches taller than me, but is still about as skinny as my wrist or maybe my ankle. Meaning I can free write whatever I want to about him without having to worry about him soundly thrashing me next time he sees me.

Mike had grown his hair long and dyed it black, possibly in preparation for the Neurosis show that night, but that's not the point of the story, I'm just setting the stage. "I was reading your column in MRR the other day," he says, and I smiled, glad to see that the masses were continuing to imbibe my wisdom. "And you know, it started out pretty interesting, but then I read a little further, and it seemed like you kept going on saying the same things over and over for no reason."

I suppose I could have defended myself with the adage that "Repetition is the mother of learning," or suggested that my writing should be read as a kind of mantra, you know, like "Hare Krishna," only conveying a deeper meaning than that slogan, which as you non-students of Hindi may not know translates roughly as: "My god is a dog and I am but a flea creeping across his balls."

But I didn't, because I knew he was right. Everything I've been writing these days has run twice as long as I intended and said half as much. I don't know why, unless some evil spirit has inhabited my computer, but that wouldn't explain it, because even on those rare occasions when I'm forced to resort to the archaic practice of dragging a pen across a piece of paper, the words come pouring forth in unwelcome abundance.

Logorrhea, I believe it's called, from the Greek *logos*, meaning word, and the*rhea*, used just as it is in "diarrhea." Anyway, on behalf of Mike and other long-suffering readers, I've decided to make an effort to shorten my columns. Those of you accustomed to using these pieces for sleeping aids will have to look elsewhere, though consideration for my fellow MRR contributors prevents me from giving you specific advice as to where.

So anyway, I was visiting the palatial London headquarters of Lookout Records and almost immediately found myself engaged in the same argument that I'd left off the day before at the cramped one-room hovel that houses both me and Lookout Records in Berkeley. That argument being about Born Against, which for those of you who tend to skip over the music stuff in this mag (I've met quite a few who do), is a hardcore band from New York City. Well, not exactly, I think they might be from New Jersey, and they're very different and a whole lot more intelligent than the bands who normally get lumped together under the heading of "New York hardcore."

But besides the fact that their singer is also an MRR columnist, that's pretty much all I know about Born Against. So what am I doing arguing about them? Well, just as a writer never allows the facts to get in the way of a good story, a confirmed arguer never lets them disrupt a perfectly good screaming match.

I'm joking of course. Mostly. I don't like my tendency to argue about things even when I don't know what I'm talking about. My only defense is that it was (and continues to be) one of my father's chief amusements, and he hornswoggled me into the practice when I was too young and impressionable to resist. And though I try to break myself of the habit, I'm constantly confronted with people who seem to take it as one of their life's challenges to get me to contradict them, i.e., they simply won't take yes for an answer.

So what about Born Against? Well, Chris Appelcore has a habit of playing their tape on a daily basis while we're working at Lookout, and after I'd asked him enough times, "What is that racket?" he started accusing me of being like his mother. An insult which, if you knew his mother, you wouldn't take lightly, if only because her idea of hard-rocking music runs along the lines of the Eagles or Loggins and Messina (though in the interests of fairness, it might be worth noting that Appelcore, Jr., belying his current painfully acquired HC street cred, is a long time fan of not only the Smiths, but Duran Duran and, if I'm not mistaken, Depeche Mode).

Well, I complained, as I often do about this stuff kids listen to nowadays, that Born Against didn't seem to have much in the way of distinguishable melodies or lyrics, earning myself yet another comparison to peo-

ple's parents. And yes, I've been assured that Born Against lyrics are indeed very intelligent, something which, based on singer Sam's oft-demonstrated talent as a writer, I'd never doubted. But since I don't have a copy of the record (home taping is killing the record industry), I had to rely on what I could hear of them, which was not much.

But here's where the not-knowing-what-I'm-talking-about part of this column comes in. Though I've heard Born Against played a bunch of times, it's always been as background noise, with phones ringing and people talking and ordinary daily chaos going on. I've never actually sat and listened to the record and tried to hear what they were saying, or to see if I could learn to hum some of the more melodic bits. So very possibly one of these days I will sit around and do just that and you'll be reading that I have discovered Born Against to be the most important band of our times.

Not just yet, though. Because this isn't really about Born Against at all, though I may get back to them again before this rapidly lengthening column ends. The reason I picked them is because most people seem to agree that they're one of the best, most intelligent, and most creative of the genuinely hardcore bands (yeah, your local record store may stick Fugazi and Green Day in the hardcore section, but you know what I'm talking about). Leaving them aside, though, let's think for a moment about all the other hardcore bands.

I'm not talking about the cretinous ones who are signing to major labels left and right and who are only distinguished from generic metal rockers by the inability to play their instruments as well. No, I mean the kind of bands who, though they might not be as good or successful as Born Against, share similar values. My contention is that by focusing so much of their energy on being loud, angry, and inaccessible, they virtually guarantee that their music will have almost none of the impact that I think they're hoping for.

There are two reasons. One is simply that the potential audience is limited to the relative few who have a taste for harsh, abrasive music coupled with strident political and (anti-)social statements. It's called preaching to the converted; you can see the same process, equally ineffectual, at most left-wing political meetings. But the second, more important, reason is that most people who listen to hardcore music never hear or understand the words. Instead they react viscerally to the unrelenting anger and violent emotion that is the music's most obvious feature, and often end up behaving in a way that is the polar opposite of what the music's creators intended.

I could point to dozens of examples, going back to the Dead Kennedys and the early days of MDC, and continuing right up to the present. Often the bands that are most outspokenly opposed to violence end up inspiring the greatest violence at their shows. The DKs and MDC would regularly stop playing when fights broke out, and Born Against does the same today. But at some point maybe it's worth asking why the music seems to attract such violence. Is it just a symptom of our times? Maybe, since the same thing seems to be happening in rap and heavy metal (which are increasingly the same thing, in my opinion: macho, racist, sexist slag for subnormal adolescents).

But shouldn't the good HC bands use some of their creativity to find ways to express themselves that don't inspire bald gorillas on steroids to thump 110-pound teenagers in baggy T-shirts into a bloody pulp splattered across what in my distant youth was quaintly known as a dance floor? I don't necessarily mean that they should soft-pedal their anger and frustration; dog knows there's enough reason for any sane person to be angry and frustrated these days. But I do question the tendency to focus exclusively on those emotions.

Yes, I know that's a big generalization, so spare me the letters and postcards detailing the humorous on-stage hijinx and tear-stained emotings of your favorite HC hero. All I know is that there seem to be way too many bands whose idea of expressing themselves is to stand on stage with mean looks on their faces and yell. Aside from being extraordinarily monotonous for those of us who aren't on drugs, it communicates a distorted and not especially useful view of reality.

No matter how angry or defiant someone is, they're also scared, sentimental, uncertain, amused, bemused, lovestruck, and desperate to impress their mommy and daddy. To hide all of that in favor of spewing a nonstop stream of bile is not only dishonest and misleading, it makes for bad art and worse politics. It perpetuates an age-old tradition of allowing ourselves to be led by the loudest and most belligerent among us. Look at any "democratic" election campaign for further examples.

The tendency of many self-styled punks to sneer at any mention of love or hint of melody depresses me. It goes hand in hand with the process of shutting out any influences or people that don't conform to the harsh and bleak ideal that some people appear to have established as the only true punk one. Mention to punks that you think Hank Williams is one of the greatest singer-songwriters who ever lived and at least half of them will say, "I hate country music" without ever having heard Hank Williams in their lives. Is that any different from me having an opinion about Born Against without having ever really listened to them? Didn't think so. Ergo, I'm just as narrow-minded and opinionated as the rest of you fux. Take that into consideration before you get too mad at me.

(OK, Mike? That wasn't so bad, was it?)

BASE INSTINCT

Lily Braindrop

LA LUST STORY

He was the punk-rock looking, tattooed, Angel Boy Love God from heaven, I mean, hunkier than you'd imagine the hell-spawn of an unholy union between Vaginal Creme Davis and Anthony Kiedis from the Chili Peppers would be (if you could imagine that!). We're talking slicked flat-back mohawk, combat boots, black-ink tats, tall, trim, buffed and babe-a-licious.

And he was standing at the door of the house in LA where I was staying, sent to chauffeur me to my friend's house for a Taste O' Latex editorial pow-wow. I picked up my jacket and followed him to his car, trying not to trip over my tongue all the while.

I'm struck dumb in the presence of perfect-looking people, especially those who take their naturally-blessed visuals and tweak them to the freaky side. I get envious, I get intimidated...I get stupid. Nonetheless, we had a half-hour drive together (typical of LA), so I figured some attempt at conversation was mandatory.

We blabbed about West Hollywood, (Club) Fuck!, music, tattooes, and the tired faction of the S/M community. He, to his credit and my surprise, was not only cool, but pretty smart. And he was -ulp- into girls.

I felt a strange warm twinge inside when he complimented me on my boots. That's the test for me: a guy is okay if he likes a woman in big, clunky, noisy-ass boots. This means he acknowledges and appreciates the fact that you can wheel around and kick him in the shins (or higher) if he gets out of line. Never mind to this guy that I wasn't the daintily-shod fluff-rocker type that so many punky guys favor. Righteous! So what happens after this revelation?

After the creative pow-wow, he asked me, in an endearingly antiquated way, if I "might happen to be hungry?" Well, I was, and if I wasn't, I would have *said* I was, just to get the opportunity to watch this guy eat. (That's another test, you can tell a lot about a person by the way he eats. If he chews with an open mouth -forget it! Ya gotta draw he line somewhere!)

I realized as we walked into the restaurant that this was the first time I'd ever been in the company of a sex-magnet. People at the surrounding table were getting whiplash turning to watch him walk by and sit down. I felt like dropping to my knees and apologizing for being a mere mortal. I ordered a cheeseburger instead.

He ordered a French Dip. I wondered if this was some sort of arcane culinary innuendo, then figured something so subtle was probably beyond his means. At least he ate meat.

We paid the bill, splitting it evenly, which of course immediately prompted in me a minor feminist crisis. I thought, "Gee, should I have paid for him since he gave me a ride to my meeting? Shouldn't I at least have covered the tip?" Damn, I bet Phyllis Schlafly doesn't have this glut of internal debate!

So he drove me back to my friends' house. Then he asked endearing question number two: "Can I kiss you?" Call me silly (trust me, I've been called worse), but I'm a sucker -pardon the pun- for someone who asks first! I thought, 'Hmmm, I didn't have any onions on that cheeseburger...so, okay.' It was a nice kiss, one that ended with him asking, casually, "So, do you think you might be at Sin-a Matic on Saturday night?" Playing it cool? You bet he was. I replied, cool as a cuke myself, "Yea, maybe." I tripped out of the car thinking, 'I can see it now: "Lily 'Cheeseburger-breath' Braindrop? Yea, I know her...." Clearly, I was smitten.

I know why they call it a crush. You talk about the person so much around your friends that they want to crush your swoony ass. My delightful hosts, Sue and her girlfriend Julie, were nauseous with all my "Oh my God, he's so cool, even if he is attracted to me..." blather, but at least they were enter-

tained by my uncharacteristic show of uncool.

If they were entertained by my gushiness, they were ho-ho-ho-ing like hell at my Getting Ready To Go To Sin-A-Matic fashion crisis. Should I wear the black leather hot pants with a push-up bra? Nah, too obvious. The spangled shorts with a ripped T-shirt? No, they make me look fat. How 'bout the corset dress with the clunky boots? Well, that ensemble never fails, but I wear it all the time. I finally settled on a black jock-bra and jeans that looked like they'd only just been rescued from the ravaging jaws of a garbage disposal. Tres low key, I could not go wrong.

Bullshit. Everyone at the club looked like punk Liberace's garage sale, and I looked like a slumming aerobics instructor with bad hair. I ran home and sucked myself into the corset get-up so fast I got zipper burns on my fingers.

When I returned to the club, Sue and Julie were there, ready and waiting with a report. Julie waved her cigarette towards the bar, "He's over there." "Oh thanks," I said, not moving. 'Fuck that shit,' I thought, 'let him come to me.' Oh good, I'd regained my composure. "So, " I grabbed Julie, "what do you know about this guy?" She drew a long drag off her cigarette and nodded, "He's cool, he's a good friend of so-and-so. Frankly, I'm jealous." 'Damn,' thought I, 'you know you're dealing with a deity if your association with him can bring green to the gills of a dyed in the wool dyke.'

So la-de-da. I started dancing and he wiggled his seal-of-approvaled ass over to me. This was it. We were out in public. Together. The techno-house hoodoo blobbed around us, and we danced. Together, but apart. You know, image-consciousness and all that. You never know who's watching.

He put his arm around me and began grinding onto my leg. I felt a strong urge to swat him and yell, "How dare you make me look heterosexual in from of all these people?!" Then I figured, fuck it, I don't live in this town any way, so what the hell. Queer image, be damned!

I watched him as we danced and tried to Figure It All Out. Did I want to fuck this guy -or would I rather turn his pretty butt our on Santa Monica Boulevard and retire early from my earnings as a punk pimp? Hmm.

Unfortunately, further inquiry into this matter was delayed 'cos Mr. Perfect turned out to be one of those people who likes to dance and dance and dance until the Goddamn club closes. Yea, "live life to the fullest," and all that, but give me a fuckin' break!

After I looked at my watch for the twentieth time in one minute, he finally agreed to leave. But not before he gave a sloppy, tongue-filled good-bye kiss to a drag queen friend of his. (Hey, if I'm gonna have a crush, I'm not gonna settle for anything less!)

Was I hungry? That question again - yea, okay, anything to stall the inevitable "will he ask me to go home with him," "should I ask him?" "do I want to?" stuff. We had a nice chat over more red meat -the pleasant conversation punctured only when he derided 9 Inch Nail's music by calling Trent Reznor a "fucking faggot." Pick a better insult, pal, remember who you're talking to!

As we were driving down the Highland Avenue exit ramp, presumably on our way home, he began rambling self-

ly, "My place is a mess, I mean, I don't usually do this, I mean, I usually go out and act like a slut and then go home alone..." I said to myself 'Glad I'm not the only one, but cut to the chase, kid..." Finally, the question: "Would you like to come to my house?"

Jesus. 'Well,' I reasoned to myself, 'historically, I know this too-much-too-soon stuff hasn't worked for me BUT I may never get another opportunity with him like this BUT I'm not sure if I want physical contact with this guy or if I just want someone to obsess over.' Did I say yes? OF COURSE I DID!!

When we arrived at his apartment, I took one look around and surmised that he subscribed to the "you can't go wrong with black" theory of interior decorating. Everything matched. As I sat on his post-modern black leather sofa (not to be upstaged by his post-modern black iron dining set and his post-modern black chrome bar stools), we had a "we've both been educated in the proper S/M etiquette negotiation technique" talk. Luckily, we discovered neither of us wanted to "have sex" right away (as if intercourse was the only thing considered legitimate enough to be called "sex" -damn penetrationism strikes again!), so we decided a nice sleazy makeout session was the hottest option.

We began smooching and rolling around. I lay back on the couch and felt something hard under my head. "Ooops, " he said, reaching under the throw pillow and unearthing a large hammer. I said, "How punk," as he tossed the tool to the floor. We had a good chuckle over that one and came up for a breather.

The topic of sex -the safe kind this time- came up and the bubble burst. "Oh, I don't use condoms," he said, almost boastfully, "If I'm gonna have sex, I'm gonna really DO IT." In the pre-dawn light of his apartment, he all but felt me looking at him in disbelief. He fumbled on, "I mean, I've got papers saying I'm safe." Damn honey, no one here is concerned about your pedigree -what about the pregnancy thing? What if you seroconverted since you last tested? What if I'm not negative?

In an instant I was transformed from feral sex kitten into the Rock-n-Roll Dr. Ruth. "Listen, " I said. And he did. "The largest percentage of HIV transmission is from heterosexual activity. I don't even have unprotected sex with long-term partners who repeatedly test negative. We just don't know enough about the disease and how it's really transmitted for me to do anything else. While I respect the best-informed choice that anyone makes, keeping my risk to a minimum is *my* informed choice."

I kept my tone reasonable and non-judgmental, but I really wanted to curl up in a ball and whimper. My sex God incarnate had a terribly tragic flaw: He was an idiot. I construed that he'd made up his mind as to how he wanted to play -unsafely. The rosy fingers of dawn weren't going to be covered in latex gloves. And no glove, no love. Alas and damn.

In an attempt to brighten the mood, my punk Adonis scooped me up in his arms and carried me to the bedroom. This Romeo and Juliet gesture only served to make me feel more dismal. Our difference in perspective erected an emotional barrier between us much harder to overcome than any latex barrier would ever be. True to the classic one-night-stand-gone-wrong form, we tried, unsuccessfully to have a good time. He wanked and got off. I wanked and got off. I was miserable. As a diplomatic gesture, I showed him how I learned to ejaculate -my latest no-fail, reliable as pin the tail on the donkey, sex trick. (Hey, if one of us has gotta sleep on a wet spot, it might as well be mine!)

By now, it was 6:15 a.m. I couldn't face the breakfast question after this catastrophe, so I asked him to take me back to Sue and Julie's. After a burned-to-a-crisp, nearly silent ride home, we pulled into the driveway. I turned him and said, "It was great to meet you. See ya." Yea, see ya.

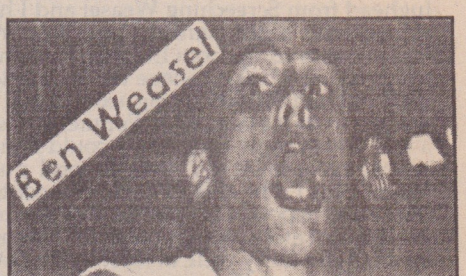
Several days later, I was home in San Francisco, relaying this experience to my ex-girlfriend (you know you've got a cool ex if she's willing to hear you whine about boys). When I told her how I threw in the trick-towel after the condom comment, she looked at me in wide-eyed disbelief: "Lily! Why didn't you just lube him up, slap on a condom and go for it? You can always just say "look, try it for 10 minutes and if you don't like it, we can stop -no guilt trips, no obligations." Now I felt like a dunce -this dagger-dyke was a class-act! She charged forth, "You could've asked him "Hey, have you ever gotten a blow job wearing a condom with tons of lube inside of it, or a hand job? It's great...wanna at least try it?"

I was cynical, you know, sometimes I feel powerless against the "it's like taking a shower in a raincoat" argument.

"Of course, it feels different," she continued, "but after a certain mourning period for the way it used to be, he may come to like it." She paused. "And besides, if he really wants to fuck you, he doesn't have much choice." Indeed.

By the time she was through, I wanted to hug her butch-booty to death. She had given me hope, better yet, she had given me ammunition. I no longer felt resigned to sullen silence if I received a negative answer on the condom question. Maybe I had a fighting chance to convert (and, more importantly, fuck) someone used to rolling the naive "if you say you're safe, I'll believe you 'cos I want to" type of girl. Maybe I could have my cheesecake and eat it, too. Maybe I'd actually find all of this out *before* the fact! It all hinges on maybe, but one thing's for damn sure, honey, next time I'm asking the condom question before we get to his (or her) house.

As a final note, I need to tell you -he even had a color-coordinating ring of black hair-dye in his bath tub. Is that perfection or what? Better informed, better prepared and better luck next time.



Larry Livermore keeps telling me I ought to write a column about the pitfalls of signing your band with some dinky, fly by night label. I get the feeling he wants ME to write the column because if HE did, it would look too much like a desperate plea to all the East bay bands to stop releasing records on labels other than Lookout, but that's neither

here nor there. The fact of the matter is there are quite a few great small labels out there, like Shred Of Dignity, Insurrection, Selfless, Kirbdog, Underdog, etc. but there are probably more fucked up record labels than good ones. Anyway, if I'm going to deliver a warning to young punk bands eager to sign with anyone willing to put out their disc, I'm going to have to get personal. I'll be attempting to kill 3 birds with one bullet (namely, pointing out slobs who have ripped me off, pointing out warning signs of lousy labels and plugging the hell out of my band's re-releases so anyone who reads this will not buy bootleg versions of my band's records).

A quick sidenote here. I've always tried to keep mentions of Screeching Weasel to a minimum in this column, not because I'm modest but because firstly, my column and my band are two different things; and secondly, I'd hate to end up losing out on good shows for the band because the person putting on shows in Hicktown, Nebraska is a big FUGAZI fan. Anyway, I'm going to spend most of this column referring to my band so if that bothers you, now's the time to read elsewhere.

Screeching Weasel released a demo tape at the end of '86 and in early '87 we played a 21+ show (the only kind of show a local punk band could get back then) with a band called Fudge Tunnel whose drummer ran Underdog Records. He liked the band and offered to release the album that we were planning on doing ourselves. We signed, 1,000 albums were pressed and they sold fairly quickly, particularly in England where we got a lot of good press in mags like NME and SOUNDS (for those of you not familiar, these are bloated, tired old clones of Spin and Rolling Stone). Perhaps because of this, (and maybe because at the time, the British press was going crazy with features on Chicago music) an English company named Shigaku called Underdog and asked if they could license the album. By the way, licensing an album just means you buy the rights to it from the original label, usually (as in this case) just for a specific area of the world.

We discussed it with Underdog and decided to do it. Underdog got a small amount of money (I think around $700) and we were promised payment every three months. You know the rest. We actually did get paid once ($684) but mostly the label dicked us around. Eventually Shigaku went bankrupt and we lost out.

Our second album was released at the end of 1988 on Roadkill Records, a label that Jughead from Screeching Weasel and I had started with a guy named Dave Best who had just moved up from Indiana. Dave had a big paying job as a college textbook salesman and had $10,000 laying around that he wanted to start a label with. For me, this was a wet dream come true; now I could finally release records by my favorite local punk bands, plus I'd be able to have total control over every aspect of my own band's records! We did a lot more promotion on this one and again, it did fairly well, at least as far as we were concerned. We were approached by a British label called Wetspots about a licensing deal. Wetspots was hooked up with Southern Studios (a huge distributor in England), they had released records by WHITE FLAG and F.O.D. and the owner, John Barry, was in a punk band called FILLER and friends with the owner of Underdog to boot. It sounded like a good deal. We had a new cover drawn and Wetspots got Southern to put up the money for the pressing of 1,000 records. We signed a three year contract with the label and things were looking good. However, after the album was released in Europe, John at Wetspots informed me that it wasn't doing too well. His theory at the time was that European punks viewed us as typical American pigs because of an anti-PC song on the album called "Nicaragua." We were kinda bummed. After a few months of bugging John on the phone weekly, he sent me an accounting. Seems they were just short of the break even point. And sales stayed that way, even to this day (according to John).

Realizing that the Wetspots deal wasn't going anywhere, I requested that the tapes be returned to us along with the art for the back cover. John assured me he would send it immediately. He didn't. For over two years, I called him once every 1-2 months asking about the tapes. Every time, he told me he had just sent them. This is a tactic used by many labels. They are fucking you but they're scared to death of a confrontation (even though you're thousands of miles away) so they tell you what you want to hear. To this date, I have received no phone call from John (I always had to call him) and two items in the mail - one, an accounting sheet detailing the money we hadn't made and the other, ten copies of the album, 5 of which were destroyed in shipment.

Things weren't going too well for us in the record department; we had released an EP on Limited Potential and received no payment (although we did keep the hardshell bass guitar case the label owner had lent us for tour) so adding in the money that we finally got out of Roadkill (Jughead and I had left Roadkill after Dave decided that a more professional, business approach was necessary) we had made a grand total of just under $1500 for 500 EP's and a combined total of 6000 LP's. To quote Popeye's nephews: WE WAS ROBBED!

After a year and a half long breakup, we reformed the band and that's where the trouble started. We had a halfhearted commitment from Larry to release our album on Lookout and a deal with Shred Of Dignity for an EP and my theory was that if either label burned us, we would stop making records until we could afford to release them ourselves. Thankfully, both Lookout and Shred have been completely honest and upright. But as we were preparing to head to California to record out third album, Dave at Roadkill contacted us about re-releasing our second album. By now, Roadkill was barely functioning as a label; it was broke and hadn't been making much of an attempt to sell records. We met with Dave at the office where he was running a record distributor with a guy named Phil Drucker who had been in an early 80's L.A. band called SAVAGE REPUBLIC. Dave said he was going to have a German company press 1,000 LP's and 1,000 CD's in Germany. The company would then send him all the goods (except for a small amount which they would sell in Europe) and he would pay them back as he sold the albums. The contract he showed me had been partly written by Drucker and it was filled with the pointless, mindless kind of legalese that makes me sick. I had Dave make some changes in the contract and after talking about it with Jughead, we decided that since Dave had invested money in it originally, we ought to give him the chance to make a little money for the label with it.

We heard nothing about it all summer, then suddenly someone told me they had seen our CD in a store for 16 bucks on Nate Starkman and Sons/EFA. I knew that EFA was the label that was supposed to put up the money for the albums, but who was this Nate Starkman and why the fuck was the album so expensive?

It turns out that Phil Drucker had gone to EFA with our tape claiming to own the rights (apparently he even claims to own the copyrights - I don't know because to this day I haven't seen the EFA release). Somehow, Dave at Roadkill had either given the tape to Drucker (the owner of Nate Starkman and Sons) or Drucker had stolen it, I had no idea which.

I immediately got on the phone to EFA and asked them what the hell was going on. The woman I talked to apologized a zillion times and explained that they were just learning that Drucker had misrepresented himself. Apparently, he had given EFA tapes and artwork for a lot of other bands as well. In turn, they had given him $1,000 advance money for each band, including us, which he pocketed, He was no longer living in Chicago so I tried to track him down. He had moved to Lincoln, NE, then to Phoenix, AZ. I left a message on his girlfriend's answering machine and three weeks later got a letter from him saying he had never claimed to own our record and never got paid a dime by EFA. Interestingly, he left no return address, nor did he sign the letter with his full name. I quizzed some people who had worked with him in Chicago and found out they he was basically a scam artist extraordinaire. He set up his "corporations" in the state of Mississippi (because of some weird laws there that are perfect for shady outfits like his) and ripped off bands left and right, including WAR ON THE SAINTS and according to rumor, the TAR BABIES.

I figured this guy was too slick for me so I kept bugging EFA in Germany to send me my tapes along with a letter admitting that they held no legal right to the album. They kept telling me that they HAD sent it, that it must've just gotten lost in the mail, etc. Finally, I got a little smarter.

First of all, I convinced Dave at Roadkill to sign over all rights to the album to me in return for 5% of the money we made on it in the future. He agreed - he had never signed a contract with Phil Drucker, although apparently he had gone behind our backs and given Drucker verbal permission to do it - an obscene violation of the big, important looking contract. Then, I called EFA and told them to just send me my tape (so we could press the album here in the U.S. - John Barry from Wetspots had the only other copy and he was still busy telling me he had just sent it out) and a note saying they knew they had no rights to it. In return, I would make no claims to money on the 2,000 copies they had pressed; I told them to just keep it and never repress it. Finally, two weeks ago they sent me the tape. No note, just the tape. Good enough for me. I sent it out to Lookout and it's probably being pressed as you read this.

But there was still a problem with Wetspots. Remember, they had owned the rights to this album in England. When we resigned with Roadkill in the summer of '91, I had called John at Wetspots and told him that Roadkill wanted to sell the album in Europe. No problem, he told me, it wasn't selling for shit in England so it was A-OK with him. The next day, I sent a letter to him

reiterating our conversation (because the contract didn't officially expire until March of '92).

When I got the rights to the album back and was still trying to get EFA to send the tape, I called John and told him I was selling the rights to Lookout and we needed the copy of the tape that HE had. He agreed to send the tape (and didn't say anything about the fact that he had supposedly ALREADY sent it to me about 25 times before) to Christy at Lookout U.K. He never sent it. Finally, Christy called him and asked what the problem was. He acted angry, saying he was upset about the EFA release (even though months before he had OK'd European sales with me) and saying that he was borrowing money to repress the album himself. Lookout could sell it in England, he said, but could not press it there. He told Christy he had a contract "for life" with us (complete insanity) and that he was not giving up the tapes. When Christy pointed out that he had never lost money on the record (Southern fronted all the money) and that he had never paid us a dime, his response was "They made a lot of money off that record." We didn't, but even if we had, that's a poor excuse for not paying us.

As of this writing, Larry is heading to Engalnd for Lookout U.K. stuff where he will hopefully find out who is lending Wetspots money and inform them of their illegal venture. It probably won't matter - this parasite will still manage to make a few bucks off us. Just remember, if you buy a Screeching Weasel album on Wetspots or EFA, we aren't seeing a dime, never have and never will.

I've done a lot of personal bitching in this column, but I've also demonstrated some of the biggest traps a young band can fall into. I'll summarize my major points and get out of your hair.

1. The more professional looking the contract, the bigger the chances of you getting burned. Contracts don't mean shit without a lawyer to back them up and these guys KNOW your measly band can't afford a lawyer, especially in a foreign country.
2. Even though it may seem tempting to sign with a foreign label (or even a U.S. label you've heard of), most of the time they're just buttering you up for the big scam. Think long and hard before letting anyone release your record. I got lucky, I now own the rights to every record my band has released (except the latest 2 which are safe and snug with decent labels). Most of the time, bands who sign with scam artists will never see their records released again, and will never have the right to do it themselves. Even if you think you don't care (you just wanna get the goddamm record OUT), believe me, you'll regret it.
3. Copyright everything. For the rights to the songs, fill out form PA. For the rights to the album (as a seperate, existing body of work that has been "published" [i.e. released]) fill out form SR. The forms cost $20 each for processing and are available upon request from the Register Of Copyrights/ Library Of Congress/ Washington, DC 20559.
4. ALWAYS have an extra copy of the master tape and artwork in your home. Preferably, under your pillow. If you get fucked, you can press it yourself, or give it to an honest label.
5. The best and most simplistic advice I can give is DO IT YOURSELF My band could never afford to. Your band probably can't either. Try. If all else fails, get some friends together and save up money to start a label, or release it on an existing label in or near your town. Your distribution and promotion won't be as good, but you won't get burned. Signing with a label in your own town ensures that you can find them if they don't return your calls. Contracts should be simple, don't worry about legality unless you have a relative who's a lawyer. Just make sure each party knows what is expected of the other and get it in writing. That way, nobody can forget about something, honestly or otherwise.

I'm aware that this is the longest column I've written in a long time (and unfortunately a disgustingly serious one at that) but I must tell you about a couple of neat things before I fuck off.

Firstly, David McCord has a neat novel out called *Shadow Lies*. It's a weird suspense story filled with drugs, sewers, the occult, the circus, sex, dead bodies, bums and a zillion other things. It's a great read and David's definitely an underground writer deserving of your support. Order *Shadow Lies* for $10.00 to Caffeine Machine/ PO Box 11462/ Berkeley CA 94701.

Also, BORN AGAINST came back from a European tour with 2 big complaints. Firstly, no one much felt like helping them to find the stupid tourist sights (I would've been pissed) and secondly, they rarely played with foreign bands! IN EUROPE! About 6 months ago, someone besides me actually wrote something intelligent in MRR. The writer lamented the fact that there didn't seem to be any good European bands anymore. The author of that statement was half right. See, there *are* a lot of great European bands, it's just that none of them ever get to play because all the idiot audiences want is American bands! A perfect example of this is a band called WIZO from Germany. This is the best "new" band I've heard since THE QUEERS and nobody knows who they are! They can't even get gigs in their own country half the time unless they make friends with an American band who will put them on a bill! WIZO are fucking great (like SCORPIONS meet THE RAMONES and DESCENDENTS), plus they do all their studio sessions and release their records themselves (and their album has excellent production). Their *Fur 'N Arsch* album is available from Hulk Rackorz c/o Fratz Thum/ Eichendorffstr. 1/ 8400 Regensburg/ Germany. I think about 10 bucks should cover it.

Lastly, please don't take this as an invite to send me your crap so I'll mention it in this column. Firstly, it's not as prestigious as you think and secondly, I make it a policy to never mention a band or fanzine or whatever if someone asks me to.

OH HELL, OH SMELL, IT'S KATY ODELL !!!

Well, I've lived in the Bay Area for about a year and a half now, and I still love being here just as much as when I first arrived. I tried to explain to my boyfriend just what's so great about this place. He doesn't understand because, having lived here all his life, he takes it for granted. I told him that you'd have to grow up someplace like Cincinnati, Ohio, to truly understand.

In Cincinnati, everybody wants to go to California. It's the dream of every punk in that pathetic little town to go to San Francisco, where there is a *real* scene and live shows with all those great bands that never come to play in Ohio. Every summer, a group of kids piled into a car and headed West. A few months later, they returned home with a lot of great stories and usually a couple of new people they'd picked up somewhere. If San Francisco is so great, I wondered, why did they come back? Usually, they just couldn't make it for a long period of time. They said that rents were high, jobs scarce. I suspected they just couldn't hack living more than an hour away from their parents.

I gather that kids in Cincinnati are not unique in their desire to move to the San Francisco Bay Area. This place is full of people from someplace else. Of course, that means that rents are high and jobs are scarce, but we manage to do it anyway because there's no going back to our little mid-west hells for any of us.

I'd like to give you all some of my impressions of the Bay Area and then some advice on how one might successfully migrate here. I do this because I know what you're going through. I know you're tired of seeing that list of shows coming to Gilman Street when you haven't seen a live band since your sister's wedding reception. I know you feel as if the sight of one more girl with blue eyeshadow and Farrah Fawcett hair will send you over the brink into insanity. I can still recall the smell of freshly tilled manure wafting from the surrounding spring cornfields. I understand the embarrassment of having already slept with every guy or girl in your social circle. I understand, and I give a shit.

The reason I love this area is that there is something for everybody here. Never in my life have I been exposed to so many new ideas and experiences as I have in the past eighteen months. I was raised by a family of Protestant conservatives in a conservative part of the mid-west. Four years ago, I voted for George Bush. My idea of feminism was a bunch of plain women with long stringy hair marching around and being grim. I thought abortion was murder. I thought homosexuality was a sin against God. I remember being proud when the US bombed Libya. That all had begun to change before I left Ohio, but when I arrived here, I was still pretty damn conservative.

Of the numerous great aspects of the San Francisco area, I'd have to say my favorite is the variety of alternative media providing a wealth of news and opinions completely ignored in more conservative cities. Topics that garner little or no attention in Cincinnati are commonly discussed in local weekly newspapers, on independent radio stations, and in books carried by unconventional bookstores. Liberals are the norm, and you know you're not alone in your beliefs. If anything, it's often hard to remember that somewhere out there are people who admire Oliver North.

The second most striking feature of this region is the ethnic diversity. Back where I come from, *everybody* speaks English. There are two ethnic groups, Black and white. The handful of those Cincinnatians who are Hispanic, Asian, Middle-Eastern, etc., are completely assimilated into white neighborhoods. I am unable to recognize common

COLUMNS

Jewish surnames, because nobody really pays attention to that sort of thing. It's not that big of an issue. Here, I overhear conversations in upwards of a dozen languages just walking down Market Street. The various ethnic groups have brought their cultures with them. You can eat cuisine of every conceivable nationality, or buy imported produce from every continent on earth. Nationalities tend to have their own geographic communities, although whether this is by choice or discriminatory segregation, I'm not sure. At any rate, I really dig being exposed to various cultures and customs, even if I'm afraid to eat the food.

Of importance also is the climate. I have to tell you, if you dream of California beaches and being tan all year 'round, forget it. The weather here sucks. Oh, at least your face won't freeze numb in the winter, but you may find yourself wearing heavy sweaters in August. It doesn't rain nearly enough, either, so you feel guilty every time you flush a toilet. The last time I made a trip back home, they'd had their wettest year in history and the Ohio river was threatening to flood. I was flushing the toilet twice just for the fun of it. Taking moderate environmental conservation measures is expected in the Bay Area.

Speaking of environment, there are entirely too many cars out here. The freeways are impossible and traffic in general is Hell. This has nothing to do with the myth that in order to exist in California, one must drive. That only applies to Southern California. It's all due to the severe over-crowding of the Bay Area. With BART, MUNI, and extensive bus lines, there's really no need to drive anywhere. (I can't even offer a good excuse for my driving everywhere.) Aside from smog and water shortages, the overcrowding gives this area a claustrophobic feel. I feel hemmed in by peach and canary-yellow bungalows. (The slummiest neighborhoods here are all in faded pastel shades of despair.) Even driving into the hills, where the houses cost millions, it seems as if no one has lawns or yards. Just perched up there on stilts and packed in tight, there's no relief from all the people. Summer days of walking down country roads with no humans or buildings in sight, hearing only the whir of insects - these are dim memories from my childhood.

Although there may be too many people, it sometimes seems as if they are some of the coolest people you could meet anywhere. Of course, there are the stereo-typical granola hippies, and plenty of assholes, too. But, this is the city where massive crowds rush out into the streets to protest against things the folks back home are cheering about. If you've ever fantasized about just getting the fuck out of this fucked-up country, the Bay Area is the next best thing to moving to Amsterdam.

First of all - Don't let anybody tell you you can't do it. Your friends and family will be shocked and dismayed to hear you're planning to split for San Francisco. They will try to warn you of the hardships they wish to protect you from. In short, they will try to discourage you. Don't listen to them. Don't even tell them of your plans, so you won't have to ignore them.

Now, commit yourself wholeheartedly into this move. Don't just dream, think, or talk about your move, get yourself in motion. Every minute spent in Nebraska is a minute wasted of your new life.

It helps to have some kind of connection where you're going. I suggest that you make pen pals...all over the country. Ask them to help you find sublets, roommates, or even to give you a couple of weeks on their couch. Let them know you've got money and if possible, assure them that you are not a fuck-up. You can make pen pals through the classifieds, and letters of this magazine. Send away for other zines, and write their editors all sorts of friendly letters. This is something you should start as soon as possible, so as to have time to form some sort of friendships and establish trust with these people.

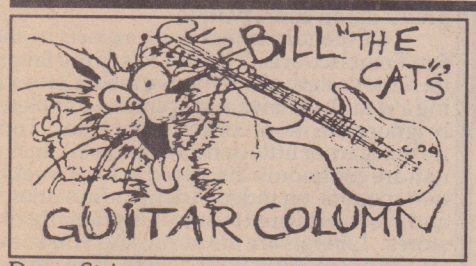
You are going to need money. Do like I did - work like a dog and put every penny of it toward your future in California. Don't buy anything, because you're not going to be able to take it with you. While you're at it, jettison what you've already got. Liquidate and try to raise as many funds as possible in a short time. If you have no moral compunctions, don't pay the last couple of month's rent - let the landlord evict you, you're leaving anyway.

When you do go, go Greyhound. It's the cheapest way to travel, especially if you are able to buy your tickets in advance. Greyhound isn't half as bad as Ben Weasel would have you believe. You're gonna see a lot of scenery and meet all kinds of people...just pretend you're visiting Mars and try to enjoy it. There is only one caution that I cannot over stress - KEEP AN EYE ON YOUR LUGGAGE!!! At every stop and transfer, get off and look in the storage compartment to locate your belongings. If you are going to be changing buses, don't leave the side of the bus until you have personally supervised the transfer of your luggage onto the correct dolly, Check to see it's there when you reboard. As long as you do this, your underwear will make it to the same destination you do.

Upon arrival, waste no time in starting your new life. If you go sight-seeing on your first day, take note of every "Hiring Within" sign you see. Bust your ass to find a job, and ask everybody for help. I understand that these days, finding a job is pretty difficult. You just have to work like crazy, because you can't spend your savings at Epicenter until you're settled. I honestly believe that if you're determined, you can make a life for yourself out here. We'll just stretch our natural resources a bit further in order to accommodate you.

I guess I have to close this by saying that no, there isn't any room at our house for any of you, but I do like pen pals, and maybe someday we'll meet out here.

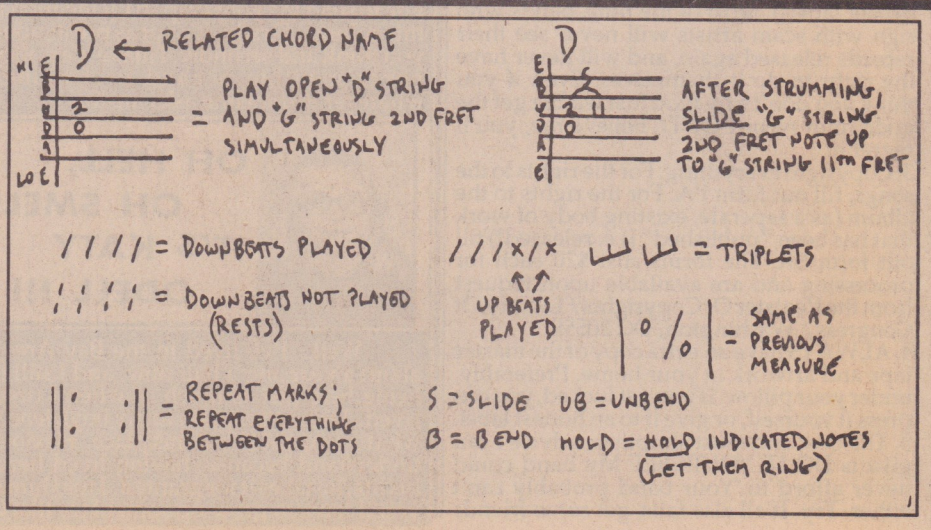
If Ben and Mykel can do it, so can I:
#1 - Yes, David McCord's novel, *Shadow Lies* is every bit as good as Ben and Joe say it is. The guy is an awesome writer, with some of the most twisted ideas to ever be cranked out of a PC. While it's nice of them both to inform you of its existence and ordering information, I am going to do them one better. You can get the book for only $8.00 (instead of the retail $10.00) simply by ordering it direct from the author and completing this sentence: "Katy Odell's column makes me _____". That address is PO Box 13252, Berkeley, CA 94701. Make checks and money orders payable to the author. (That's David McCord, folks.) Send cash at your own risk.
#2 - Why is it that whenever a woman discusses sex, men jump all over her? A few months ago, I wrote a column about the insecurities many men have about sex. A couple of weeks back, I received a letter from someone who felt compelled to make a tracing of their penis onto a letter about their sex life. I hate to be a party pooper, but I see enough penises in my daily life, thank-you-very-much. I really don't give a shit about yours.



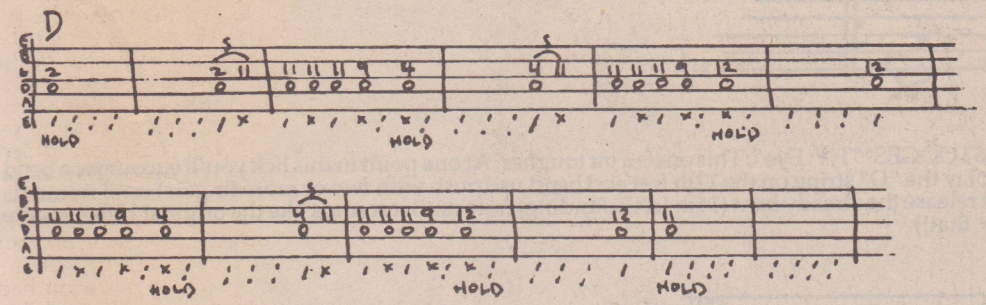
Drone Strings

Basically this concept is about playing a melody on one (or more) string(s) while maintaining a continuous one-note drone on another string. The drone string makes whatever melody you're playing sound much fuller. When done well it sometimes sounds like two players: one holding down a certain note while the other noodles around it. This is especially handy if you are your band's only guitarist.

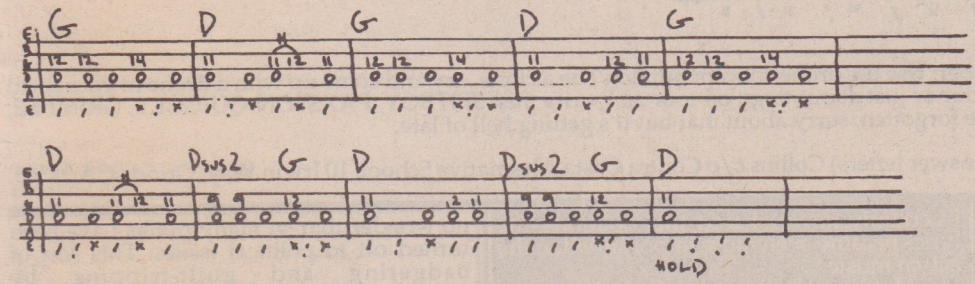
First, a brief pause for explanation of tablature symbols:



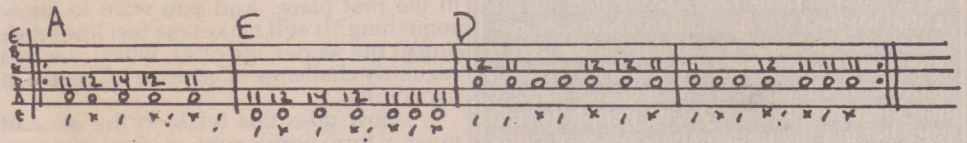
Now, the easiest way to employ this technique is to use an open string as your drone and play the melody on your next highest string. For example, STIFF LITTLE FINGERS' intro to "Alternative Ulster"



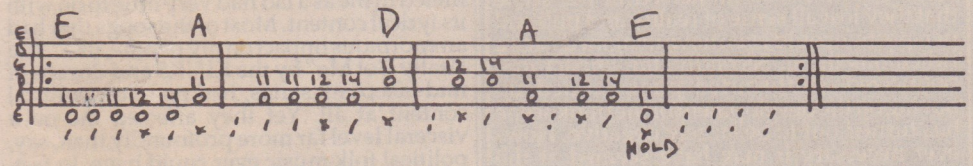
Again, by SLF the intro to "Fly the Flag":



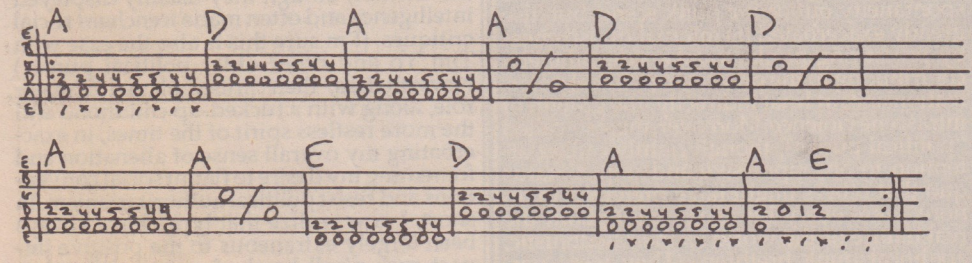
Here's an example of using more than one drone string, the intro and chorus to the DAMNED's "Wait for the Blackout":



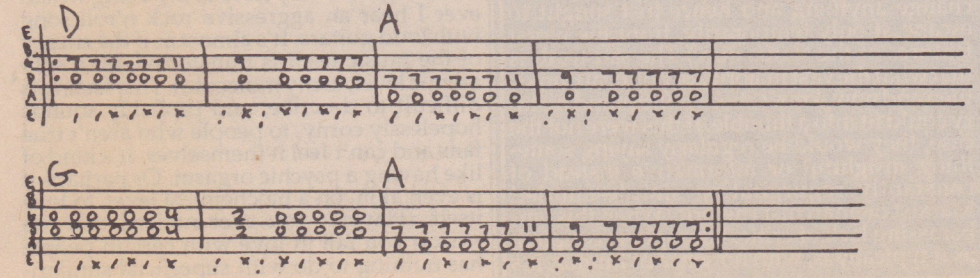
A similar example, MAGAZINE's (I know, they're not a punk band but it's still a good example) "Rhythm of Cruelty":



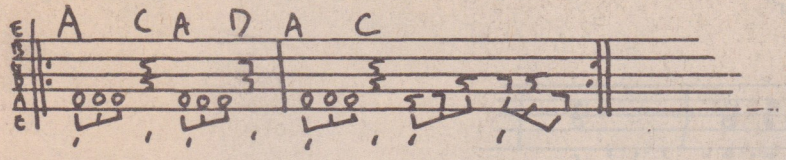
Blues and rock and roll progressions employ drone strings a lot, as illustrated in this "Basic Blues Progression", key of "A":



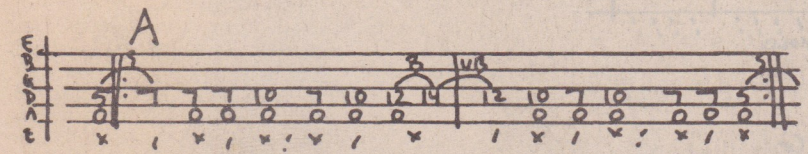
Next, by SLIME, one of Germany's greatest punk bands,"Bullenschweine".



To me, the classic MOTORHEAD sound is defined by that droning open "A" string as in this snippet of "Jailbait":



Now for my final example, IGGY AND THE STOOGES' "T.V. Eye"; This one's a bit tougher. At one point in this lick you'll encounter a bend and an unbend, notated "B" and "UB". You play the "D" string on the 12th fret and bend up (push with two or more fingers) until it sounds like the 14th fret note. When you unbend, just release the already bent (14th fret-sounding) note until it sounds like the original 12th fret note again. (Whew! Hope you were able to follow that!)



I hope this holds you for a while. And remember: Use the drone concept but don't be a clone...try and come up with a drone of your own! This column is dedicated to all my pals on tour or just about to go on tour as I write this: SPITBOY, PAXSTON QUIGGLY, GRIMPLE, ECONOCHRIST, THE GRU'UPS, anyone I've forgotten, sorry about that but it's getting hell of late.

Comments, requests to Bill (sorry but I don't answer letters) Collins c/o Contra Costa Alternative School, 10 Irwin Way, Orinda CA 94563.

As I was perusing my column in MRR #110, Part 2, I noticed that I somehow lost my train of thought in the last paragraph and failed to make my point about the matter of form and content in punk music. So I'm going to take up here where I left off there. As I was saying, I still prefer it when bands have intelligent lyrics, whether serious or satirical, instead of vapid or regressive lyrics. There's never anything admirable about genuine stupidity and ignorance—after all, it's omnipresent and the world is much the worse for it—although I've always greatly appreciated phony "dumb" lyrics produced by intelligent people with a sense of humor. Ten years ago I felt that it was absolutely necessary to encourage the efforts of punk bands who were concerned about political events and engaged in overtly criticizing the reactionary trends associated with Reagan's policies, especially since there were so many punks who were then mired, lyrically speaking, in nothing but aggro and mindless escapism. This became even more of an imperative with the growing threat posed by violent, right-wing skinheads. There was, one might say, an internal struggle then being waged to preserve the anti-establishment soul, if not the very survival, of the punk community. For those of us who naively imagined that the punk "movement" might have some broader social impact, such an approach seemed entirely warranted, and indeed absolutely necessary. When one is in this frame of mind, as I once was, the lyrical content of punk music necessarily assumes a particular importance. Indeed, for some punks—though, as a diehard rock n'roll fan, I certainly never shared this opinion—the lyrics became even more important than the actual music.

In retrospect, however, I perceive things rather differently. For one thing, it's quite apparent that punk never really had the potential to effect any fundamental alteration of social and political conditions, although it obviously transformed the outlook or lives of many individuals. But the delicious fantasy that large numbers of young people would rally behind the undeniable power of punk music in an effort to transform social values turned out to be just that—a fantasy. Only those who were so immersed in the scene that they lost all sense of reality and political perspective could even have imagined such a ridiculous thing. Secondly, the impact that politicized, stuff-shirted punks ended up having on the development of the punk scene has turned out to be largely negative. However necessary it may have seemed at the time, the efforts by MRR and other publications to politicize everything in the early 1980s not only took a lot of the fun and spontaneity out of the punk scene, but also greatly exacerbated its internal divisiveness by pressuring punks to take sides, thereby contributing to the process of political polarization and, at least indirectly, the growth of intrascene violence. Moreover, most so-called "political punks", though rightly calling attention to an oppressive and unjust status quo that others might have preferred to ignore, were every bit as ignorant about the real nature of the world as their hedonistic, apolitical punk brethren. (They were perhaps even more ignorant in some ways, since the latter at least recognized, on some dim level, that as punks they were powerless to change anything and hence just sought to escape, if only temporarily, from the worst features of the status quo.) The sad truth is that what the vast majority of political punks, then and now, know about politics and history could fit into a thimble. If this were not the case, they would be regularly saying something insightful or informative instead of constantly regurgitating simple-minded Marxist or anarchist rhetoric. When this embarassing lack of critical thought is coupled, as it typically is, with no sense of humor, it's no wonder that so many punks have been turned off to political issues. This sort of badgering and guilt-tripping by self-appointed authority figures is precisely what prompted so many teenagers to rebel in the first place. And you want to know something? It still makes me feel like rebelling at the tender age of 41, which is why I regularly challenge or criticize PC punks in my column.

How does this relate to the issue of musical form versus content? For some time I have been reflecting on this matter. I began by recalling that the rebelliousness rock n'roll fueled in me as a lad had very little to do with its lyrical content. Most of the songs that had an enormous impact on my psyche, like "You Really Got Me" by the KINKS and dozens of mid-60s punk songs, had no overt political content at all. Yet they affected me on a visceral level far more profoundly than, say, political folk music ever could have. In fact, it's fair to say that before 1977 almost none of my favorite bands dealt explicitly with political themes, though they usually displayed intelligence and often made trenchant social critiques. (I'm sure this is also the case with Tim Yo and other older political punks.) Nevertheless, their music played a major role, along with a fucked-up childhood and the more restless spirit of the times, in exacerbating my overall sense of alienation and fomenting my desire to flaunt social conventions and resist political authoritarianism. In short, I now realize that lyrics have always been largely extraneous to the positive impact rock n'roll has had on me. What has really transfixed me is the sound itself, a primitive, uncontrollable power that courses through the very fibre of my being whenever I hear an aggressive rock n'roll song with loud guitars. It's almost as if the energy of the music itself is transferred, on a subatomic level, to my molecules. This feeling is difficult to describe, and probably sounds hopelessly corny, to people who aren't true fans and can't feel it themselves. It's kind of like having a psychic orgasm. Or perhaps it is even akin, on a biochemical level, to love itself. (Haven't you ever noticed that the reason you fall in love with certain people has nothing to do with superficial similari-

ties or compatibilities, but depends almost entirely on mysterious, non-rational synergistic connections?) When I'm listening to raw rock n'roll I let the sound engulf and carry me away on the most basic level imaginable, and its very essence somehow manages to reinforce my inherent rebelliousness in a way that nothing else in the world could. All I need to recharge my emotional batteries is a 4/4 beat, three chords, amps turned up to 10, and a lot of belligerence, and then I'm ready to take on the whole lame-ass world. When I hear that certain magical riff or chord progression, all other considerations evaporate, at least momentarily. It just doesn't seem to matter, in terms of visceral impact, what the lyrics to a song are about. Instead of having a catchy chorus saying "fuck the system", one might just as easily substitute something nonsensical like "fix the toaster" or something regressive like "kill the nigger". On a subliminal level, I am convinced that the immediate effect of the actual music would be virtually identical in each case. It's only a little later, when the conscious mind kicks in, that the content of the song's message will register and generate its own reaction, which can in turn either heighten or impede the impact of the music itself.

Therefore, conservative moralists are absolutely right to claim that rock n'roll is a subversive cultural force. But the lyrics themselves have little to do with that fact. Even the most irrelevant and apolitical crunch rock song is capable of generating rebelliousness and exuding the type of sensuality that serves to undermine established inhibitions on behavior. No matter how stupid or reactionary the lyrics, no matter how co-opted the band, no matter how corrupt the music industry, a killer rock song has the power to batter down the restrictive walls of social convention and liberate the soul of the listener. It is precisely this inherent power of transcendance and transformation that makes rock n'roll such a subversive form of expression, no matter how it is marketed and exploited. In fact, the impact and power of the music itself can never be controlled or marketed, even though the band that produces it and the imagery associated with it can. For real lovers of rock n'roll music, then, listening to goofy hard-edged rock songs by AC/DC ("Let There Be Rock", "That's the Way I Like My Rock n'Roll", etc.) or reactionary Oi classics by SKREWDRIVER ("I Don't Like You", "Anti-Social", etc.) is undoubtedly a more pleasurable and even liberating experience, on a gut level, than listening to the musically disjointed political dirges on the last CRASS album or the lightweight moralistic material on **Sandinista**, not to mention well-meaning pablum like "We Are the World" or the latest sensitive release by TRACY CHAPMAN. The same dynamic probably holds true for rap music, which has a basic aggressiveness equalled only by punk and some other types of rock. When one is listening to something as heavy and belligerent as the first N.W.A. album, the visceral power of the music can make one forget the disgustingly racist and moronic lyrics, at least temporarily. Likewise for Ice T's metallized BODY COUNT. When that kind of power is combined with real intelligence and political sophistication, the combination is unbeatable. But the sonic power alone is enough, at least for me, whereas good lyrics divorced from that kind of power leave me absolutely cold. They always have. If the aural force of the music itself doesn't simultaneously slap you across the face and resonate deep inside your bones, it isn't even worth listening to.

FOR THOSE ABOUT TO PUNK OUT, I SALUTE YOU

And now, on to records. SNAIR has just released a new 7" EP, which is a bit of a surprise. The songs are all excellent, but only one of them is a crunchy punker—laced throughout with cool feedback—comparable to those on the band's **Stay Home** album ("Suffer"). "My Heart's Crying" is as fine an example of RAMONES-style pop-punk as I've heard in years, what with its irresistably catchy chorus and plaintive vocals. The only problem here is that a good deal of the incredible power that characterized the production on their LP has been lost, making the 7" sound nearer the punk norm in this respect. Next up is a fine debut EP from Philly's LOVE GUTTER. The cuts on side 1 are good but not exceptional punkers, but the flipside has two really outstanding tracks. "Waste of Time" and "Deck the Halls" are killer songs with raunchy guitars, a punchy beat, and haunting melodies, and the latter tells the happy-go-lucky story of a family murder around Christmas ("So line them up, blow them all away / Then shoot yourself, it's your holiday / Deck the halls, with bags of bodies"). Then there's the **Gives You Strength** EP by JOHNNY PEEBUCKS & THE SWINGIN' UTTERS from Santa Cruz. A dumb name, to be sure, but their music evokes the best of the early JAM, which is nothing to sneeze at. When I saw them live recently I didn't pick up the pronounced neo-Mod influence, perhaps because the guitars sounded a little punkier, but it's crystal clear on the record. "All Laced Up" and "Expleted Deleted" are real gems, and the singer's got the ideal voice for this type of sound. (One word of advice to all budding Mod bands—the best neo-Mod album ever is the LP by the JOLT. Forget wimpy outfits like the PURPLE HEARTS, the CHORDS, SECRET AFFAIR, etc.) Moving on, we've got the FUCKBOYZ EP. These guys are a San Francisco outfit in the obnoxio-punk tradition. This is the kind of thing that's normally right up my alley, but something just doesn't quite congeal here. "Stick Fish" is undoubtedly a minor classic, with a very catchy chorus and really silly lyrics about fish sticks and other foodstuffs. Although I also like "Florida", these guys seem too clever by half. The song structures on the flipside are a bit irritating, and even though the guitarist is a funny, cynical fellow there's a sort of smugness exuding from the record that puts me off. Maybe it's just my mood; future releases will clarify the situation. And speaking of smug, there's a whole group of Bay Area bands, including the PHANTOM SURFERS, the FINGERS, and SUPERCHARGER, which have some good material but almost ruin their appeal by displaying an offensive combination of nerdiness and patronizing condescension on stage. There's a snooty sort of in-joke dimension to their live gigs that never fails to annoy me. Nevertheless, it's undeniable that the SUPERCHARGER LP is a fine example of the kind of trashy, amateur punk that groups like the GIZMOS and the AFRIKA KORPS made famous way back in the mid-1970s. For me it's got an added nostalgic dimension, but I don't see how anyone who likes primitive punk could fail to get into garage classics like "All About Judy" and "You Put the Hex on Me". A final EP worth mentioning this month is by the HAGGIS from Boise. The guitar sound on this record is real strange—it kind of hovers in the air instead of going for the solar plexus. There's a cool cover of the ADVERTS' "One Chord Wonders", which almost sounds less tight than the original, but the two songs on the B-side are the highlights here, with their seductive melodies and cool guitar bridges. Great cover, too.

MISCELLANEOUS SHIT

Headache label update: The X-rated cover of "Angel" on the second NIBLICK HENBANE EP is so retarded it never fails to crack me up. Poor MELANIE. The song "Barfly" on the HEADWOUND EP is becoming almost as popular on my turntable as their classic "Tuck-a-Buck", which is saying a helluva lot.

Cool recent gigs: SNAIR at Marsugi's, a small club with potential in downtown San Jose; the MUFFS at Brave New World, the best club in San Francisco these days; the new lineup of the GARGOYLES and MOTHERFUCKER 666, a PAGANS "fuck band" with JEFF DAHL, ex-PAGANS guitarist Mike, and a couple of LAZY COWGIRLS, also at Brave New World. Even Tim Yo was observed rockin' out at the latter gig!

IF YOU THINK YOUR RECORD IS TOO ROCKIN', OBNOXIOUS, OR POLITICALLY INCORRECT TO APPEAL TO OTHERS AT MRR, SEND ALONG AN EXTRA COPY c/o ME. IF IT PUNKS OUT AND/OR ROCKS HARD, I WON'T HESITATE TO SAY SO.

Next Issue: Startling new PC revelation—the SEX PISTOLS weren't punk!

PREPARATIONS FOR THE NEXT RIOT

For a moment there during the L.A. Riots there was jubilation as people showed they could take the streets back from the police, if only for a night or two. Poor people were able to attain things they could otherwise never afford. Capitalism's excess products that forever waste away in stores never to be bought or always to be replaced by another on the shelf were liberated for use or for poor people to sell at swap meets for much more reasonable prices. Reporters on the scene were alarmed to see looters smiling and laughing. What isn't fun about liberating free stuff from overpriced stores? People felt free. The crowd turning over and setting on fire the police car downtown was laughing, cheering and howling because they were having a blast and it was a crowd of mothers and their children, every race and age and every kind of folk you'd meet in this diverse city.

Communities may have come together to clean up afterwards. But communities also came together to burn down the local liquor store, to surround the local police station and to loot the local Circuit City. Obviously, many small businesses were burned down and destroyed and some innocent people were injured and killed. But the

media has well reported that story. That's the only story they're trying to sell you. The cops were declared not-guilty. The people were pissed. The city burned. The "healing process" begins. The looters go to jail. But they will not report that on that Wednesday night that people's outrage at the police turned into a celebration, an angry, but festive like atmosphere when the police for a short time were defeated downtown. They had to call in the National Guard. Most of the rioters and looters were having a grand ole time. Together they helped fend off the police with rocks and bottles. They mutually aided each other in tearing off the metal gratings of stores. I saw happy free people fucking up the State. Those images will not be shown on your TV, so turn it off. They showed the torched police car, but you couldn't hear the chorus of older women yelling "burn baby burn" and the roaring applause. The riot was not televised. Angry, opinionated folks who somehow got on microphones were quickly passed on for the next moron to say "This isn't how people should express themselves. They should vote. They should use the electoral process." Vote for any of the candidates in the 1992 election and your voting for the pig's black, wooden baton to go crushing into to your skull. That's the kind of kinder, gentler justice all the parties in power will serve to you when they see their system collapsing.

The media is not your friend anymore than the politician is or the cop is. They filmed people looting. That film went to the police and now those people are going to jail. A lot is to be learned from the L.A. Riots. When committing any type of crime do not let anyone film you who you don't know. Cameramen who are stupid erough to let you see them filming you are legitimate targets. When their camera is pointed at you they may as well be cops. In future riots people should wear handkerchiefs or masks covering their faces. Tattoos or distinguishable marks should be covered. Bringing along water is also possibly a good idea in case next time they choose to use teargas. It can be applied to a handkerchief and then used to cover your face and also is good for when you naturally after awhile get tired and dehydrate Of course, refreshments can always be looted as worn out rioters did, especially when the air was filled with smoke.

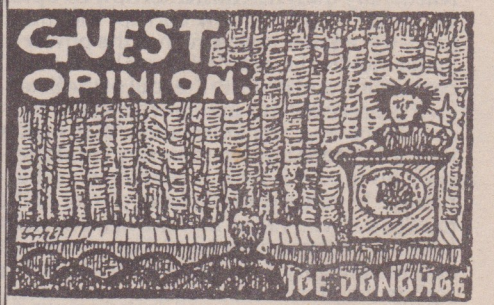
The police are well armed and trained to kick the shit out of you. If you're going to fight the police you have to be able to defend yourself In Germany, anarchists wear helmets, carry batons and shields, bring projectiles to the protest, stick together and fuck shit up. You will not be able to hold off an advancing line of LAPD's finest Gestapo soldiers with a rock and a sign. I don't see guns as an effective defense in a riot situation. If you shoot at cops then they have every excuse to waste you. Shooting and killing anyone is about as serious a thing as anyone is going to want to get involved in. All kinds of intense emotions are flaring during a riot and guns are just the kind of weapon that will just as likely waste your friend or a passerby as the person you intend to shoot. I can only see them as valuable in a case where you've completely backed into a corner or in a well-executed sniper situation where the target is one especially evil son of a bitch. But the police are often outnumbered and, after all, they are stupid. So if protesters intelligently fight back, the police will cower. Never believe that they are stronger than you. They may be buff and trained to kill, but they don't have the convictions that protesters do, like that lone man standing in front of the tanks in Tienanmen Square. Sometimes you can tell that cops don't quite know why they're there. They're paid to be at protests. Protesters are there of their own volition. That's what revolution is. Liberals holding signs and petitions and marching for peace are in state of non-movement towards nowhere, not even worthy of a wrinkle in George Bush's brow. The government and the rich are not going to hand back their power and wealth on a platter to individuals who want control of their own lives. It must be taken back.

The next time the city gets riled up and people take to the streets, there is no excuse for staying home and watching the spectacle on TV. If you believe in true freedom and creating a society based on cooperation, not competition, free of government and police, then you're going to have to fight to attain it. If there's a curfew you're going to have to break it. They have no right to tell you where you can go. Younger people will need to defy their parents and say they are going to a friend's house or something. Mayor Bradley is the typical age old liberal that would invite the police and army to take over the city and, of course, middle class suburbanites welcomed in the police state as well to make sure there isn't the slightest inconvenience in their completely worthless lives.

Sorry Rodney King, but "we can't all get along." For us all to get along in this city the masses of poor, unemployed and homeless people would have to ignore the super-rich who own the whole city but only use and live in a minute part of it. For us all to get along, thinking, caring people would have to ignore the ever increasing number of people who will "work for food" and that Los Angeles—from East L.A. to the beach—is resembling a third world city. The American dream has crumbled like the asphalt in any bad neighborhood and whole families are falling into the potholes that the rich greedy fuck in the Mercedes has left behind in his quest for ownership of the world. You'd have to completely ignore reality to buy into the peace and unity crap that liberals are trying to sell L.A. in the aftermath of the riots. The "healing process" has meant people returning to the endless toil of their wageslave jobs or to unemployment and the endless degrading search for someway to survive in a ratrace with no end. L.A. is not a melting pot that tourists should flock to like some fake Disneyland Epcot Center. It is a city divided in to desperate communities and widening classes that are seperate, but overlap.

The hispanic community near Vermont was forcibly pushed to the East to create Koreatown. The 3rd St. Promenade in Santa Monica, the new hangout of Westside, liberal yuppies was created after small hispanic stores were bought out and the homeless were kicked out. In Venice and Oakwood, artists and minorities are forced out of their homes and businesses by yuppies and developers who come in and raise property values and gentrify the area. People think South Central's immense problems can be cured by big business coming in and opening up a Lucky's and providing 20 minimum wage jobs. Big business goes into South Central L.A. for one reason, to make money off the masses of people there who are looking for anywhere to shop. That money goes directly into the wealthy man's pocket and has nothing to do with the community. Those stores need to be burned down the second they reach South Central.

When will the city be ignited again? The L.A Riots were an expression of a profound outrage that goes way beyond Rodney King and police brutality. It was a spontaneous burst of rebellion from all the far reaches of the country. It came out of poor and working class downtrodden neighborhoods and from the pissed off sons and daughters of the middle class on college campuses, while suburbia bunkered down and watched it on TV. Don't be a spectator. Be an integral part of the destruction of the present and the creation of the future. Be thinking of what would be thebest targets when the next tidal wave of outrage hits. The corner store, the library and the bookstore all burned down in South Central during the riots. They obviously are not the targets you want to hit. If it erupts downtown, take it to Bunker HillLand the offices and banks of the super-rich. Beverly Hills may have a huge police force, but they are in no way capable of fighting off an invading army from all parts of the city. Citizens of South and East L.A. must take their anger mobile en masse to the Westside. That's what happened during the French Revolution and a few years ago in El Salvador. The castles and playgrounds of the rich were stormed atleast temporarily. The L.A. Riots were hopefully just the beginning of massive defiance against the government and the rich and every one who really wishes to create true freedom must be an active participant in the downfall of the empire.



Cleaning up the English department won't cut much ice down at the corner garage. - Camille Paglia

"Politically correct" is one of those poor terms that the abuse of which has reduced to a profanity, though not a profanity so cool as "fuck" or "motherfucker". You say "politically correct" these days and you're likely to stir up more of a fuss than any of the more hallowed monosyllabic swear words. Let me draw an example for you. Say a couple of redneck types are souping up a Mustang down in Bakersfield. Johnny Jack's wrench slips, he cuts his right finger to the bone and yells "Oh fuck!" real loud while his face, blessed by the unforgiving sun of California's Central Valley's summer caresses, turns even redder. His buddy, Bobby, not shocked by such language at all, chuckles manly like and says:

"Better watch that there cylinder housing Johnny." A little blood and a mentionable unmentionable is just life as usual for the working class but say a situation emerged where Johnny Jack decided to remove the required-by-law catalytic converter from the exhaust system to make the car run faster and Bobby objected (in real life Bakersfield Bobby probably wouldn't object but this is

theory we're talkin' here okay) Suppose Bobby articulated his protest in thus manner.

"I do not believe that it would be politically correct to do that Johnny, for the catalytic converter has been placed there to cut down harmful carbon monoxide emission which has been proven to be detrimental to the environment and living creatures, I beg you to desist." Johnny Jack, after listening to his friend's argument thoughtfully, takes a long hard look at Bobby, then, without another word, grabs the big crescent wrench sitting on the work table and gives Bobby a much needed orthodontal job which he figures is doing the other a favor. In this case the use of the term "politically correct" has inspired much more reaction than the almost innocuous "fuck".

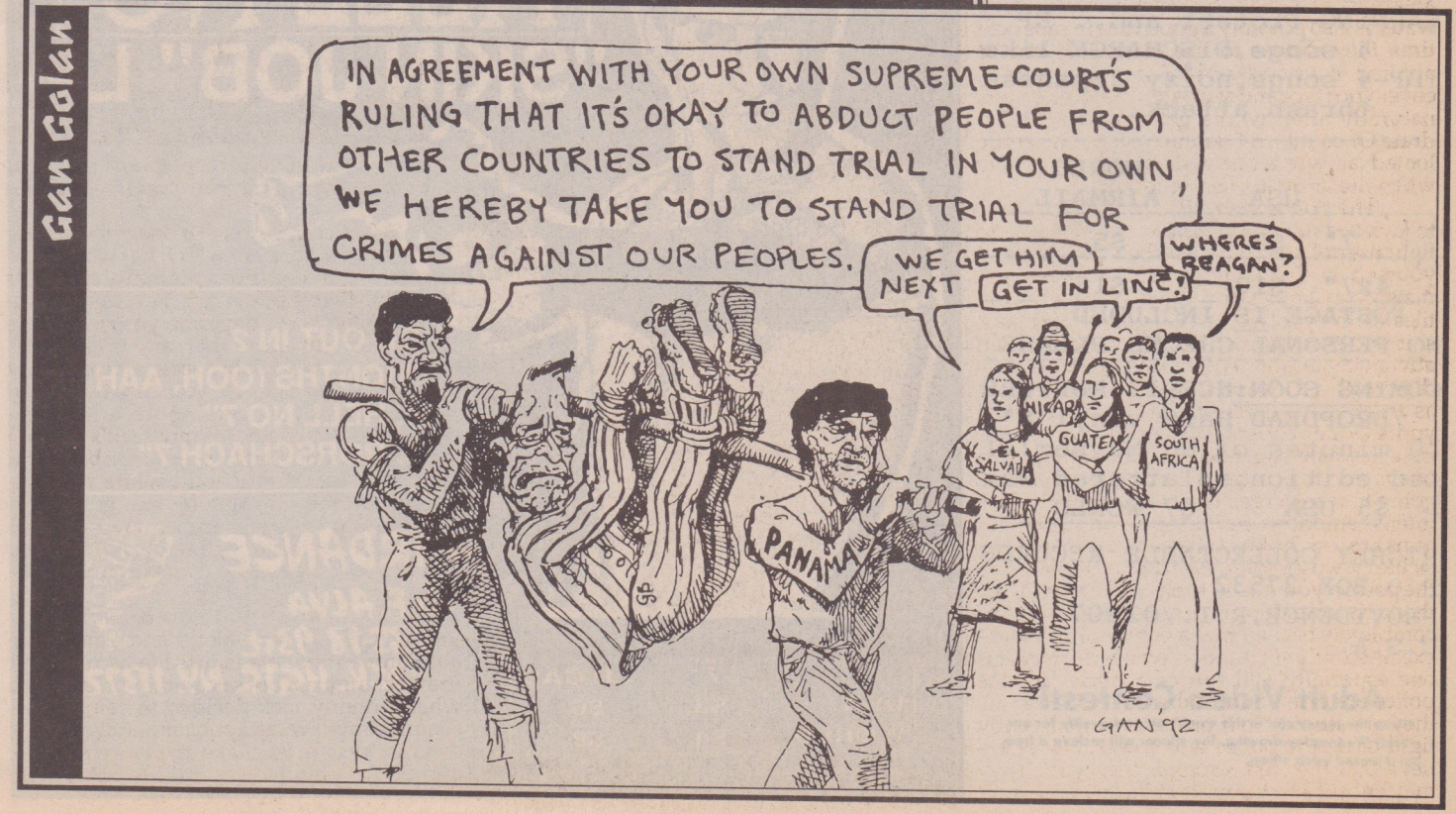
Granted the above example, completely made up by myself, probably isn't very realistic but I picked it because I think it does illuminate the troubled nature of language in this era. While I don't know if gearheads are wackin' each other stupid over academic words enough people are going monkey about them that I thought I should ad some noise to the fire. It seems, these days, that people are caught up in too much terminology. The word and image is more important than what's really happening to them. Bush, a conservative of the worst kind, denounces this horrible PC thing and hangs robotic leftists with the rope they gave their enemies back in the seventies. Aghast that this has happened to them, the said PC people denounce the latest conspiracy and what they say is the malign invention of a false term used to discredit the efforts of women and minorities. More industrial waste is produced in the amount of protest fliers that are made. As William S. Burroughs so eloquently put it, "Fuck 'em, both sides are square."

By wanting to change language only and tossing words around like *empowerment* (a word that looses more and more of it's meaning with repeated overuse) while arguing that all anyone who doesn't have a white penis has ever been is a victim, nobody is getting empowered or exposed to anything more than intellectual catshit. One of the big drives behind the whole PC thing has been, more than anything else, a kind of safety first program for the collective mind. Nobody should be allowed to think anything unpleasant or dangerous, especially not if it involves themselves or other people (?!?). If anybody thinks that the result of so much denial is going to be the Great Egalitarian Utopia then they should wake up, for they are dreaming. Calling a war a "police action" doesn't shorten the body piles and referring to somebody as "differently abled" doesn't mean that they are going to start walking anytime soon. The academic and media elite of this country, as well as community leaders, occupy themselves with Orwellian renaming for two reasons, one to make everybody think they are accommodating them and, two, to avoid having to deal with the real problems of a country going downhill fast. How to spell the word "woman" or the representation of gays in film and television, are of more concern to professional opinion staters than the reasons why women are unemployed or the fact that this country was pretty damn homophobic before the media bothered to notice some people preferred to swing on the same side of the street. Anybody notice how much attention and opinion has been focused on stuff like the Mapplethorpe photos, Guns & Roses lyrics and *The Silence of the Lambs* rather than just what ol' George Herbert Walker's kid has been doing with all the S&L bailout money? I guess people's imagination and passion will still focus on the art that moves or repulses them, it's easier. This opens up another point.

When artists comment on something they, like anyone else, do not do this from a prejudice free state. An artistic work, just like a journalistic work, has a latent bias inherent within. Because of this, if someone approaches a controversial issue in say, a movie, they are likely to offend at least some groups, which is fine by me, especially if those groups are hopelessly hypersensitive. Art has the right, when exploring emotions and thought, to select between different options and it has the right to piss people off. If you think it should be more concerned and NOT piss people off what are you doing reading a punk zine anyway?

Some politically correct types disagree with this and say that imagery which promotes "harmful" stereotypes or that is violent should be censored (though this is never the term that is used of course, "remove harmful matter from exposure" maybe). The reason for this is that these people see the reflection of an issue as being the cause of an issue. Certain media professors of mine, who should know better, alluded that *A Clockwork Orange* provoked skinheads to be violent in ignorance of the fact that there were streetfighting skinheads before Stanley Kubrick released that film. *The Silence of the Lambs*, an excellent horror film, has been accused in the SF CHRONICLE (grassroots PC journal), as well as in other places, as being homophobic because of the transsexual killer Buffalo Bill, and misogynistic because women in the story are threatened (not that!). First off Buffalo Bill is just a character with a variety of unconventional traits, not a representation of a whole group, and as such shouldn't be considered thus, secondly the fact that Jodie Foster and the other woman who is "threatened" in the film thoroughly kick ass at the end as *empowered* women (and in Foster's case throughout) I think speaks for it's misogyny.

There's a real problem when the "avant garde" or, as many people call our miasma of people who think differently from jocks and yuppies , the "alternative community", can't deal with words or images that aren't pleasant enough for it yet becomes outraged when guys like Jessie Helms want to take away their artistic freedoms. I guess just so long as Jessie doesn't want to take away their freedom to take away other people's artistic freedom there's nothing for hypocrites to worry about. Think about it.



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LEAD POISONING
from article by
MARK FEINBERG
Z MAGAZINE FEBRUARY 1992

The Center for Disease Control recently lowered the standard at which the level of lead in the blood of children is deemed harmful. With the announcement of the new guidelines, public attention has briefly zeroed in on the prevalence and horror of lead poisoning. One of six children in this country have elevated levels of lead in their blood. And lead poisoning is a disease that truly hits the least powerful members of this society—not just children, but disproportionately poor children and children of color. High lead levels affect 54 percent of poor black children, interfering with their intelligence, memory, reaction time, and concentration. (Severe lead poisoning, less common now than in past decades, can cause vomiting and colic, brain swelling, convulsions, coma, and death.) For middle-class white children, the figure is 12 percent.

Since the 1920s, the news from researchers about lead poisoning has steadily gotten worse and worse. For example, even while some sources of lead in the environment have been reduced (the elimination of leaded gasoline), researchers over the last 20 years have been finding permanent damage as a result of childhood lead poisoning at lower and lower levels of exposure. The government standard for lead was lowered from 60 to 40 micrograms per deciliter of blood in 1971; reduced to 30 in 1978; cut to 25 in 1985; and, a few months ago, pegged at just 15. And the CDC reports now that repeated lead blood level readings of just 10 should serve as a flag for careful monitoring of the child.

In Europe and Australia, reports of lead's harmful effects led to the imposition of various regulations. In the United States, however, the companies continued to promote lead paint for decades. Finally, in 1970, federal legislation was passed prohibiting the use of lead paint. But that belated move has not put an end to the ordeal of lead poisoning. Millions of young children have been lead-poisoned in the United States, and now as adults live with the effects of that toxicity. Furthermore, the old coats of lead paint still on the walls continue to poison new generations of children. Approximately 50 percent of homes built between 1950 and 1980 contain lead paint; in dwelling units built before 1950, the chances are much higher that lead paint is on the walls.

Although the Bush administration has declared lead poisoning the number one environmental hazard affecting children, the federal government has not come up with adequate clean-up funds. Because lead paint can be found in an estimated 57 million dwellings, the clean- up price tag would be high—an estimated $30 to $70 billion. But the White House slated just $25 million for subsidized clean-up in last summer's budget. Without government money, clean-up will be slow, especially in low-income areas. The cost of de-leading one's own house is high, ranging from $5,000 to $10,000.

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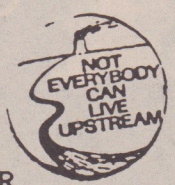

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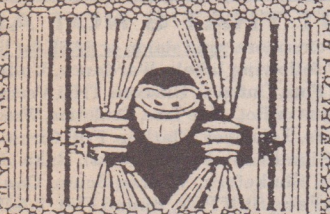

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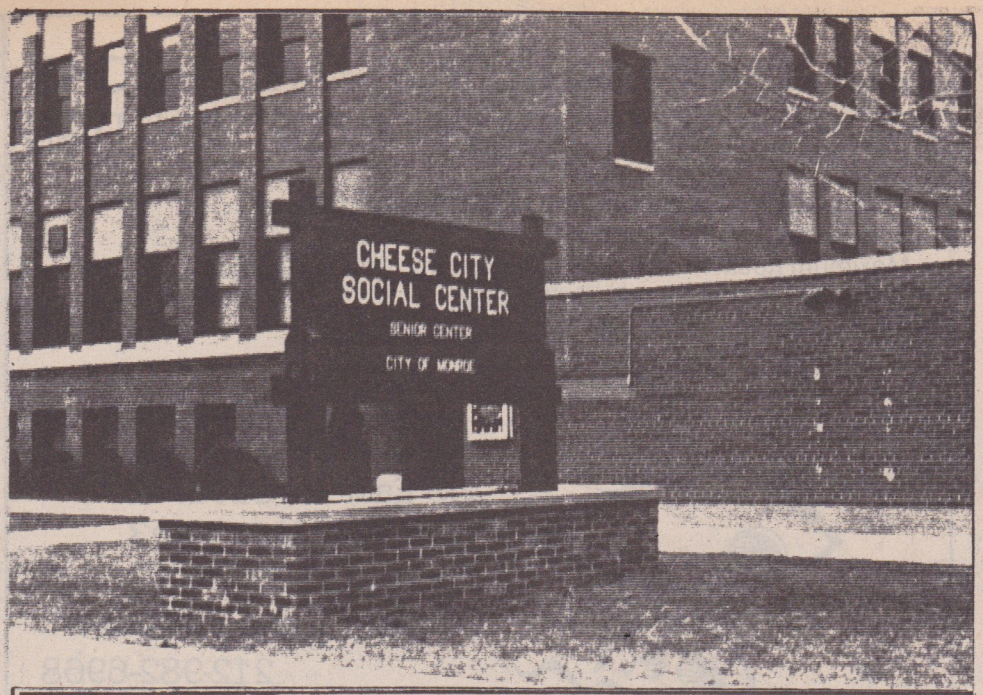

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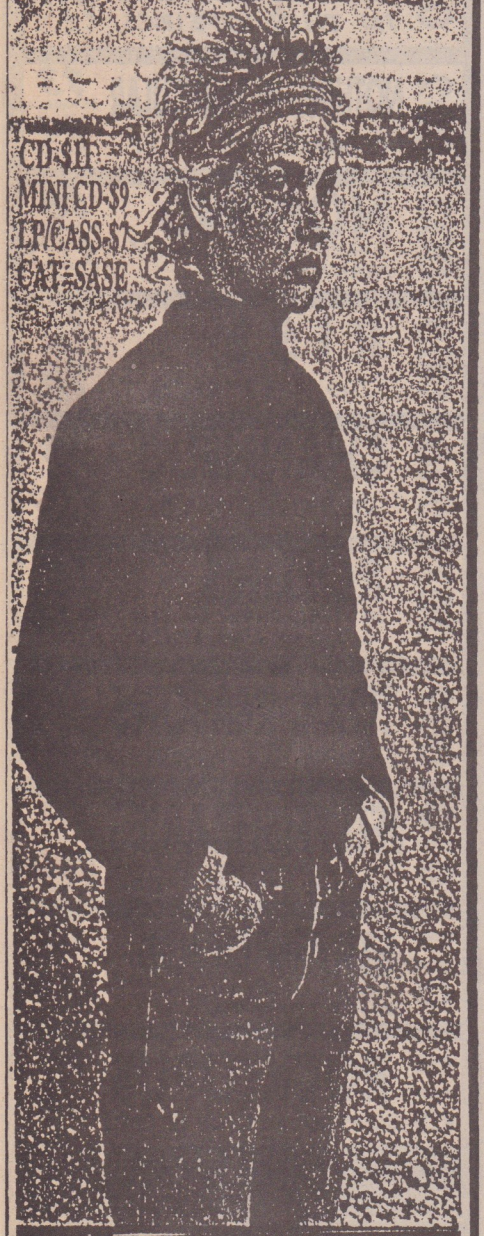

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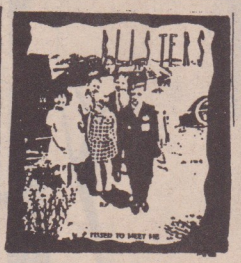

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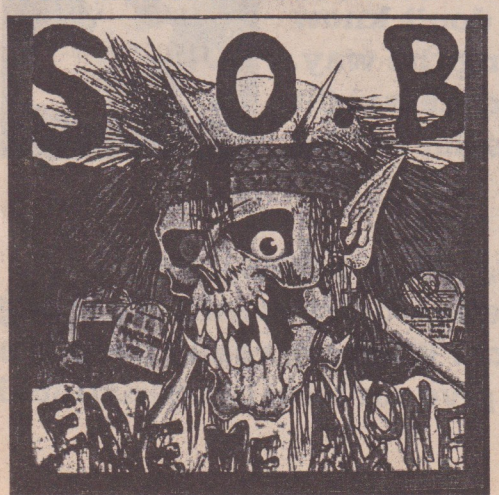
WELCOME TO THE SCUMPIT

By Brian

Konnichi-wa! This is Brian and this is my lame attempt at a record run down of some Japanese stuff. One of the most popular groups from Japan is the now broken up band LIPCREAM. They rose from the ashes of another band THE COMES who have a 12" called *No Side* on Dogma Records (1983) and some crappy rock LPs later on. LIPCREAM's first record is the *Kill Ugly Pop* 12" along with the *Lonely Rock* 7" and *Night Rider* 7" on AA records. Other LIPCREAM records are *9 Shocks Terror* LP, *Close to the Edge* LP and their last LP sometimes called *Sin*, but is untitled. They also appear on many, many compilations including *Thrash Till Death*, *The Punx*, *Fairwell to Arms* and most importantly *Hardcore Unlawful Assembly* LP.

Also on *Hardcore Unlawful Assembly* are some very early tracks from OUTO. OUTO is also broken up now and their name means (by the way) "Puke" (as a verb). The first OUTO record is the *Many Question, Poison Answer* 7" on AA records, their second record *Half Wit Life* 7" and their last 7" is *No Way Out*, all 3 appear on a bootleg LP with 6 comp tracks. They also had an LP called *Shoujikimono Wa Baka O Miru*. All OUTO stuff is head cracking hardcore thrash. Ex OUTO members have played with SOLMANIA (severe industrial noise) and RISE FROM THE DEAD, who have a flexi out (*Haraguro*).

RISE FROM THE DEAD also has a member from S.O.B. (Sabotage Organized Barbarian... your guess is as good as mine as to what this means) who are the next band I'll discographize. The first SOB record is the 7" (later repressed as a 12") *Leave Me Alone* released in '86, after that was the *Don't Be Swindled* LP. The vinyl on both of these is out of print, but have both been re-released on one CD. Then the legendary SOB/Napalm Death flexi came out. This is my favorite SOB—totally fuzzy raw production. 100 copies were also made on hard vinyl of the flexi. Next up is the *Thrash Night* 7" on the UK label Rise Above. 500 on red vinyl. For the next record we go to live tracks recorded on the '89 European tour, 2000 numbered copies of this 7". Their most popular record to date has to be *What's the Truth?* LP released both on Rise Above and on Selfish in Japan. The B side of the LP is all tracks from the *Thrash Night* 7". Also available on CD.



To my knowledge the newest SOB is a gig give away only flexi of live songs. There are also 2 bootlegs of SOB stuff, the first being a split 7" with OUTO. Live tracks from 1988. 500 made: 200 black vinyl, 100 red vinyl, 100 blue wax, 50 on orange vinyl and 50 on green. Sound quality stinks, pretty much for collectors only. OUTO tracks, better sound and better playing, too. The second bootleg is a 7" of '86 and '88 demos. Really good stuff, but you can see why some of this is not record quality (ie kinda loose, too slow, fuck up, etc.) I think either 300 or 500 made. I need another copy of *Osaka Mon Amour* if anyone can help me. And the last band I'll cover for now is GISM. These guys are really metal, but there is enough hardcore bits to appeal to punks, and those vocals!!

Total growl fest! First GISM is the totally great *Detestation* 12". Either you love it or you hate it, as I've found out from talking to people. The only other legitimate release from this band is the *Military Affairs Neurosis* 12" which is really metal— I've only heard 1 song from this and it sucked. There are 2 industrial tracks on this as well. And speaking of industrial, Sakevi, the singer of GISM, sang on the *Viva Angel* LP by HIJO KAIDAN (Escape Stairway) and also had an LP with Jojo of HIJO KAIDAN called *Mammalia*— All industrial stuff and only a few places where you can hear Sakevi's distinctive voice. There are also a few bootlegs by them, one being *Anarchy and Violence* 7" (100 made) and the other being *Death Exclamations* LP (200 made) on really cool splattered orange and yellow vinyl. Special limited editions of 20 apiece of copies with either bonus 7" (*Anarchy and Violence* 7") or extra inserts and stickers. One side is a live tape that has incredibly bad sound quality, but the other side is a compilation of tracks from other records and compilations— killer stuff. There are also long time rumors of a picture disc 7" of the song "ABC Weapons", but I'm not sure that has seen the light of day yet. GISM appear on some comps like *Greatest Punk Hits* LP, *The Punx* tape, and *Hardcore Unlawful Assembly* LP. Also some records I forgot to mention above are: COMES— *Waving Tits* bootleg 7" (500 made, 50 marbled vinyl), SOB *Kaidan*—LP this is a live LP of SOB and HIJO KAIDAN playing at the same time on stage. And there are 50 hard vinyl copies of the RISE FROM THE DEAD flexi.

I would like to do more Japanese articles so if you have info on bands/ records please write me! I will cover compilation records, lesser known bands, and other greats like SWANKYS, CONFUSE, etc., so if you can help please do— you will get credit for help! Sorry for my sloppiness and sayonara! Brian/ PO Box 8511/ Warwick, RI 02888/ USA.

WHATS THE SCOOP ?

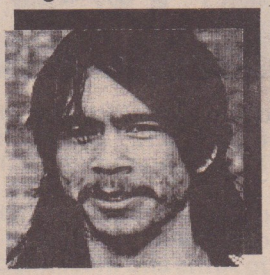
By: Donny The Punk

This month's question:

IS NEW YORK STILL A LEADING CENTER FOR PUNK?

Yvonne Harrell, "ageless", Long Island, NY (band: Sound Bite House)

"For punk bands but not for venues. If you're not rich enough to warrant the Ritz or the Marquee you got no place to play but ABC or open spaces...and Long Island sucks."

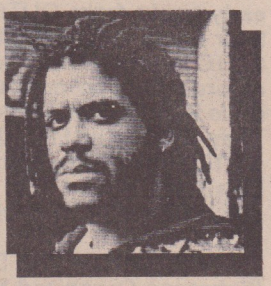


Chris Caffrey, 16, Buffalo, NY (band: Manic Depression)

"Yeah, upstate's got a pretty good punk scene."

D.J. Mudd, "over the hill"

"No, the best place would be somewhere in Kansas where they have nothing else to do."



Ralphie Boy, 28, Manhattan (Squat or Rot Records)

"Yeah, it is because you got all kinds of people hanging around, coming to shows, getting very enthused, starting their own bands. A lot of good things come out of New York."

Captain Fun, 26, Jersey City

"Yes. Punk rock is the misfits of society. They like to come here and explore themselves because it's interesting, it's always been for the misfits. But the misfits originally came from New Jersey."

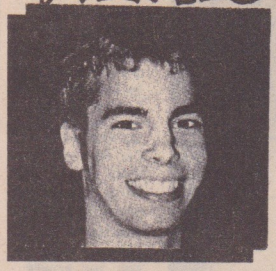
Sebastian the Punk, 17, Poland

"I think the punk scene in New York gets confused about main virtues and values of punk movement. Many punks don't know what they are fighting for, they just surrendered along the way. Where are those demonstrations? I believe that punk scene is right now strongest and loudest in East Europe such as Russia, Poland and Czecho-Slovakia."

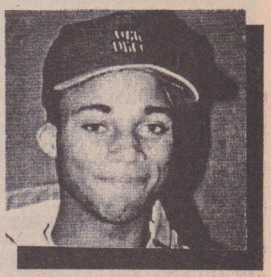
Jim Testa, "over 30", Weehawken, NJ (zine *Jersey Beat*)

"Yes, bands still want to come here to be heard. We're still exporting bands like Born Against and Rorschach. What we really need is a label like Lookout or Dischord that will give our local bands national attention."

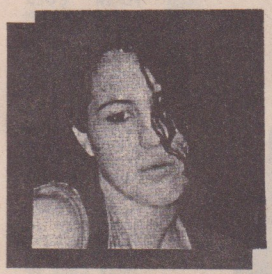
WHATS THE SCOOP ?



Little Mike, 19, Boston
"Not as much as it used to be, but Huasipungo is still keeping punk alive."



Meghan, 18, Olympia, Washington
"Not at all. Either the East Bay, Oakland, or Seattle, Olympia, West Coast cities. I think because in New York nobody has a garage to practice in."



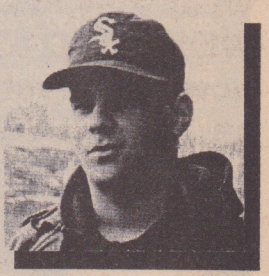
Claudia, 18, Bolivia and Washington, DC
"It was definitely before, but I think it's not anymore. It got too violent and slowed down as a oonsequence. DC has an active, positive scene, one of the most productive. Hopefully, New York will take the lead from DC. With groups like Positive Force NY and Riot Grrrl it looks good for the future."

Taxidriver, 29, Greece
"No. There is no center for punk. In every place there are good bands. Yuppicide is a center for punk."

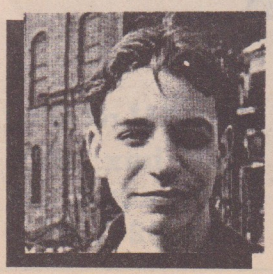
Donny the Punk, "Senior youth", Manhattan
"What was the question I asked? Ah, Babylon-on-the-Subways has been through about 5 cycles since punk began here in late '74. We are rising out of a trough now, but not providing much leadership yet except regionally. Maybe the Radicts-style "classic" revival will spread from here. Stay tuned."

Amanda, New York City (Band: Huasipungo)
"I think so but I got here 2 years ago. It seems much more punk than Boston."

Chris Ertola, 17, Long Island, NY
"No, I don't think so. Hopefully soon."



Bones Viera, 16, Brooklyn (Band: Dogs of War)
"Yeah, I think so. This is the place where it started out."



Rich Tudor, 16, Long Island (Band: Sound Bite House)
"I guess so. There's a lot of punks around here."

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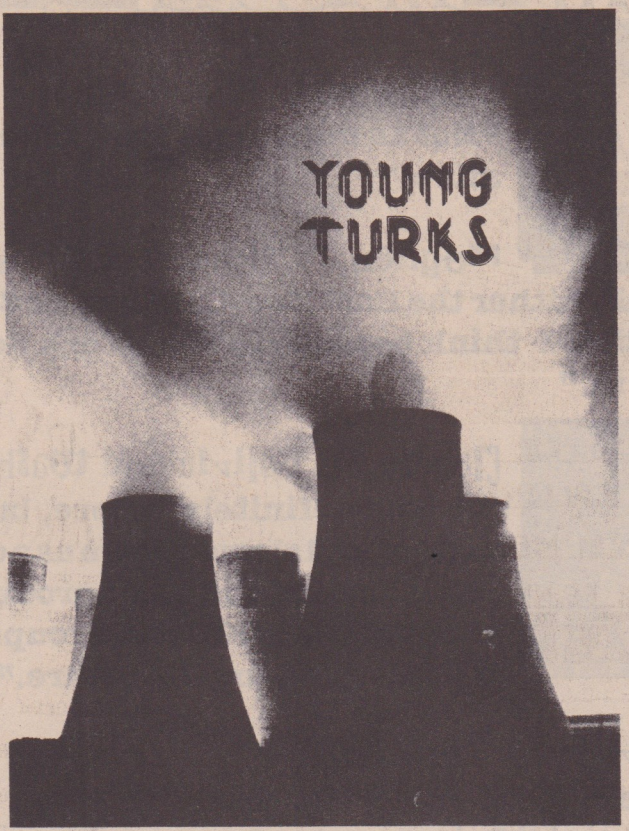

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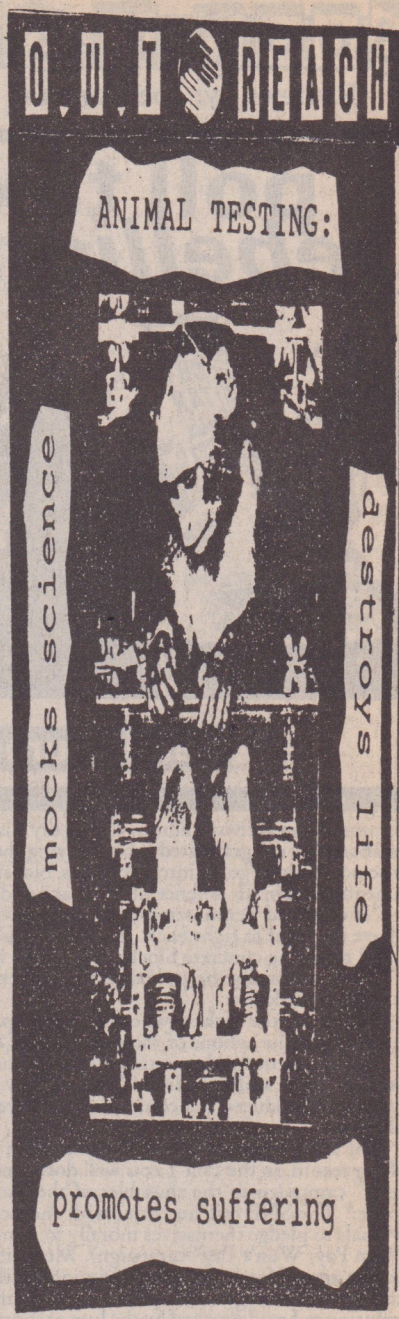

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BOOK REVIEWS

Reviews by: Joe Donohoe (JD), Brian Slocock (BS)

Danny Burns, *Poll Tax Rebellion*, (AK Press/ Attack International) Paperback, 208pp, £4.95/$10

Like all the best history books, *Poll Tax Rebellion* is our story, a celebration of our power. As far as I know, it's the first full-length account of the anti-Poll Tax movement, and it may well prove to be the only one. Somehow I can't see Penguin, Grafton or Corgi rushing to publicise a popular movement based on local democracy, self-activity and physical solidarity. Even if they did, nothing they produced could match the power of this book. As the cover says, "this is the inside story of the biggest mass movement in British history."

With its clean design and strong combination of text, graphics and photographs, this is more of an activist's album than a dry history book. But while Danny Burns should be congratulated for conveying the real *spirit* of the movement, he's also not afraid of going into its politics. Not surprisingly (and quite rightly) he's unequivocal in his defence of those accused of riot and wanton violence:

"If unarmed demonstrators are provoked and attacked by the police, they have the right to fight back. If, in some cases, this means digging up the road and throwing concrete blocks, then so be it." (p.116)

More unusually, he points to the movement's diversity as a strength rather than a weakness:

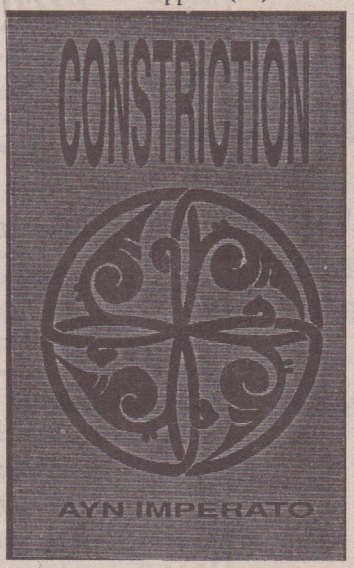
"The activities of those who were not prepared to break the law were not undermined by the actions of those who chose to throw firebombs." (p.192)

But the most fundamental political lessons are not to be found in the chapter on "Riots and Rebellion." Instead, they appear in Scotland where the Tax was first introduced and consequently where a strategy for victory was first thrashed out.

For anyone who still has illusions about the Labour Party, then their appalling record on the Poll Tax is well documented here, from their pathetic "Stop It" campaign to the shambles of the Scottish TUC's "eleven-minute stoppage." The SNP fare no better with their call for 100,000 civic-minded individuals to pledge themselves morally to non-payment (accurately dubbed the "Can Pay, Won't Pay" campaign). More importantly, Burns shows how those who argued for community resistance (rather than middle-class protest) effectively won the argument by sticking to their guns, getting on with the job and refusing to be sidetracked by the lure of short-term gain. This was a crucial victory, won not in some sterile debate but in *practice*, on the streets and in the schemes where working-class people could see that mass non-payment was the only strategy that made sense. Of course, that victory was all the more remarkable considering that those who organised for mass non-payment were up against some very powerful enemies—the Labour Party actually initiated its "Stop It" campaign in early 1987, months before anyone else was organised. Even more formidable was the power of labourism that still weighs like a nightmare on the brain of the living: respect for the law, a belief in Parliament, a need for leadership. Yet in the months and years to come, all these were blown away. At a time of resurgent Scottish nationalism, there is a clear lesson here for those who seem to think that the best we can do is keep our politics quiet and tail-end a 'popular' movement.

In his final chapter, Burns attempts to tie things up and present "a radically new vision of change from below." But it's here that it's easiest to find fault. Much of his "new vision" seems to rest on a fairly naive faith in spontaneous rebellion, as if real change will spring full-grown from nowhere. In reality, as he implies but never makes explicit, the process is much more complex, emerging from battles half-won and half-lost, and from lessons learnt in the heat of previous struggles. He is rightly critical, for instance, of Militant for their cynical manipulation of the Anti-Poll Tax Federations, but he doesn't acknowledge that Militant were constantly exposed and opposed right from the start by people who *already* had direct experience of their kind of party politics - from miners' support groups, anti-cuts campaigns etc. And with the anti-Poll Tax movement effectively dead, the same is true of the experience of the last few years. Lessons learnt here will not quickly be forgotten, and as many non-payers will testify, *nothing* will be the same again.

These criticisms aside, *Poll Tax Rebellion* is a fine book. Well researched, well-produced and written (in both senses) from the heart of the movement, it deserves our support. (BS)



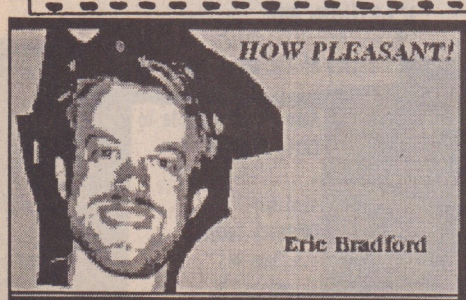
Ayn Imperato, *Constriction*, (Andromeda Press, POB 423592, San Francisco, CA. 94102) $5.00ppd

I once heard (or read) this line in a cheesy Jean Luc Goddard movie called *Alphaville* that went something like this. An Orwellian computer, that ran this totalitarian society, asked a hard boiled detective who had been sent in by another state to destroy it, what it was that turned darkness into day. The detective's answer was a simple one, "poetry," and you know it sounded kind of true, even if the subtitles were almost impossible to read. By poetry we mean here the way in which one mind can refer others to a certain emotional state, through lyrical means. The problem is that in the 1990's, if you subtract music from *poetry* it doesn't always read or sound as cool as it's supposed to. Often it sounds like hysterical, self-indulgent, autistic shit. Other times it's just not memorable. But once in a while it works.

Constriction doesn't read as forced as a lot of Bay Area school stuff does (I'll be nice and mention no names). Perhaps this is due to the calmness between Imperato's storms, she lets herself think about what she's saying rather than just scream about how intense she is, and this makes her verses more well rounded than they could be. *Constriction* also uses metaphors well, giving Imperato's work more of a thematic structure than your average young man/woman angst art contains. She sees science as enemy and accomplice to nature and life with her bias toward enemy. This is a point she reiterates in different poems. Subways get compared to snakes swallowing their passengers, "Industrial Mind" talks about industry and workaday grind killing the heart "impending destruction of each nights / dreams and visions" and "Slow Burn" condemns vivisectors.

One thing I liked about these poems was the Celtic sense of images and rhythms the author seems to have. Ideas are cyclic, the weather is melancholy, and references abound to lush growing things. Poetry being as personal as it is (and these poems are intimate as well as political) you will have to decide for yourself whether they turn dark to day. (JD)

MOVIE REVIEWS



One of the mass media's favorite adjectives for serious movies is "riveting," a word that I always have trouble attaching to fictional movies. The ones that I always flash back to years later are the documentaries on American life. None of this "Lifestyles" -type idiocy, just tales of real-life, everyday American schmucks like you (perhaps) and I (most certainly). Last month I grooved on **American Dream** because it had a lot of that flavor, but this month I saw the Granddaddy of 'em all, **Where Are We?**

The beauty of this movie is that there's no real theme; the filmmakers just drive through the South for eighteen days, interviewing anybody that looks like they might be interesting. These include a teenage couple shopping for a mobile home, a woman who's been sweating over a fryolator for seventeen years and currently makes $3.45 an hour, the requisite flock of obsessive Elvis fans in Tennessee, and other characters that you'll *swear* are reading from scripts. One old man neatly summarizes the appeal of this film to non-Southerners when asked about how people in his town in Georgia feel about Californians: "Well, we can appreciate

people from other countries."

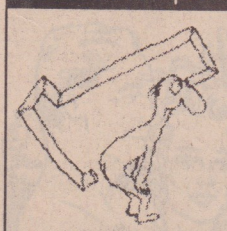
As the film rolled on, I felt almost guilty for laughing so hard at these people. Even though they're presented as humorous subjects - with a few exceptions - you start to realize that they're funny because they're so *pathetic*. But after a while, the next level of thinking kicks in. If these people's fun is so lame, why are they enjoying it so much? If the things that are important to them are so trivial, why do they get just as upset as we do when things go wrong? Ultimately, things like this are all dependent on your frame of reference. If you haven't traveled a lot, then go see this movie, and remember what I have told you, grasshopper. If you can sit through the whole thing without having one full-blown feeling of superiority, then you're OK by me.

Where Are We? has a great low-tech, Blue Highways-type feel to it, which provided a good contrast to the next day's viewing of a movie that I had looked forward to for a long time, Jim Jarmusch's **Night on Earth**. This film is split up into five short vignettes take place in LA, NYC, Paris, Rome, and Helsinki. The many-films-in-one approach is one that has been attempted more often in recent years, with spotty results. One of the most successful attempts at this style was Jarmusch's **Mystery Train**, which came out a couple of years ago. Armed with a bigger budget and the promise of more widespread distribution, he's done it again.

The recognizable name here is Wynona Rider, in the LA segment, who ironically turns in the worst performance. Each of the other "episodes" contain characters that are fantastically matched, and who take scripts of varying quality and make them all equally enjoyable to watch. The major success of the film is the way it captures the attitude of each of the cities, especially in Europe.

Jarmusch takes a few awkward stabs at socially/politically conscious statements, but these are really incidental to the flow of the film and have been done better innumerable times in the last few years. The real appeal of this flick is the same as each of Jarmusch's other films: strong characters and perfectly flowing cinematography. If you consider yourself somewhat intelligent and you want a guaranteed solid chunk of entertainment for your six bucks, look no further.

My friend James Kochalka (Superstar) from Burlington, Vermont recently told me that although he liked reading these reviews every month, he rarely gets to see any of the movies that I talk about. Now, I know that Burlington is no kinky little jerkwater burg, so I must be getting a little obscure. I'll try to get out too see some movies that play in theaters with video games in the lobby. Better yet: move to SF, James! Until next time, don't crush Ross Perot, hand me those pliers!



Nick Rushworth

The ubiquitous sequel is a relatively recent Hollywood phenomenon and it presents a dilemma for the critic. On the one hand I think that it is really pinheaded to use the original as a yardstick with which to beat on it's pale imitation. On the other hand, the only reason why studios hungry for a sure investment continue to churn out **Lethal Weapons**, **Police Academies** and **Porkies** (sic) is to cash in on the draw of the original. As Larry Ferguson, one of the screenwriters on **Alien 3** puts it; "sequels are like Big Macs...if you went into MacDonalds and ordered a Big Mac and it came out different you wouldn't order it every time". So comparisons are inevitable, justifiable and more often than not unflattering. The budgets for sequels are ordinarily a lot bigger bloated by profits from the original so audiences can expect more of the same; effects more special, stunts more elaborate etc. All the elements get tweaked so that the filmmakers can claim that **Alien 3** equals 3 times the thrills of the first.

Sigourney Weaver is back as Warrant Officer Ripley (and co-producer). When we left her at the end of James Cameron's **Aliens**, she was once more going home. But due to a malfunctioning "EEV" she crashes on a lice-infested (ergo her shaved head) prison planet "Fiorina (Fury) 161" and a sequel is born. To add to her alien presence (this is an all-male prison of rapists, child molesters et al.) she has unwittingly brought with her an unwelcome stowaway. Lots of getting scared, getting munched and generally running about ensues but not much else.

Alien 3 is a curiously unengaging and mostly confusing experience, and a lot of that is a result of events that occured long before first-time director Mark Fincher had a chance to shout "roll camera!". The original screenwriter was to have been William Gibson (**Neuromancer**) then Eric Red (**Near Dark**) until Twentieth Century Fox settled on David Twohy (**Warlock**) who coined the idea of the prison planet, just without Ripley. Since the studio thought the film would sink without Weaver, Larry Ferguson (**The Hunt For Red October**, **Beverly Hills Cop II**) was brought in to do an emergency 4-week rewrite with Fox already millions in the hole on a screenplay. New Zealander Vincent Ward (**The Navigator**) was to have directed, but after so much studio thumb-twiddling, must have lost interest. Fincher, whose background is in music videos for the likes of Madonna, George Michael, Paula Abdul, Billy Idol and Aerosmith and commercials for Pepsi and Nike, was his replacement. By the time principal photography was completed, the production was weeks over schedule and millions over budget. At a test screening in Los Angeles the audience found the film so confusing that a rumoured 23 days of reshooting was ordered.

Nothing unusual about any of this except that tell-tale traces of this mongrel script wind up on the screen. For instance, we are meant to accept that Dillon (Charles S. Dutton) and his band of merry sociopaths have elected to stay behind on Fury 161 out of a committment to each other and to some vague millenarian religion, though this community is never shown and this doctrine never developed. Also, the best feature of the early parts of **Alien 3** is the blossoming relationship between Ripley and Fury 161's medical officer, Clemens (Charles Dance) but within the first half-hour he has been nailed by the new improved alien. A shame, since the film really needed a relationship, indeed any relationship to carry the lengthy action sequences in the remainder. The cast spend most of that time hands on hips, shoulders shrugged, sporting bewildered looks as their various attempts to contain and corral the beast fail. Or were they waiting for direction? Fincher's direction has all the visual sense you would expect from someone with a background in music videos and commercials. He and production designer Norman Reynolds use their stark monumental post-industrial post-apocalyptic set to good effect. But where Fincher wants **Alien 3** to be a visually compelling action flick, the script is pulling inward to explore a generalized psychological morass. And since the script is such a mishmash of creative inputs, the result is similar to a $50 million and up theme park where from a distance the rides look enticing but upon closer inspection it is clear that no one is really going anywhere. Even the much vaunted "alien effects" team can't save the film: fighting the studio's cutback in their allowance after the budget blowout, they are forced to resort to an assortment of el cheapo in camera effects. Apart from the extra drool and those trademark projectible internal jaw systems, the alien doesn't threaten, looks more like a cockroach wearing a hi-tech bicycle helmet.

Alien 3 made me realize that Ridley Scott's original was such a *ne plus ultra* in the "beast-from-outer-space" genre. There was something unique and unrepeatable about sharing in the crew's astonishment as that enraged infant alien erupted from John Hurt's abdomen. And that participation in the fear of something that was both everywhere and nowhere to be seen is ill-suited to a sequel unless the *human* characters and their story is worth telling. The **Lethal Weapons** work because, for some arcane reason, Glover and Gibson work and because there will always be bigger and badder baddies to nab and bigger buildings to blow up as profits soar. As it is, **Alien 3** is left with trying to reanswer the question asked of **Aliens**; how can we make the alien bigger and badder? Wrong question. And because **Alien 3** cannot get away with being just another episode in the Ripley saga of betrayal and redemption, there won't be an **Alien 4**.

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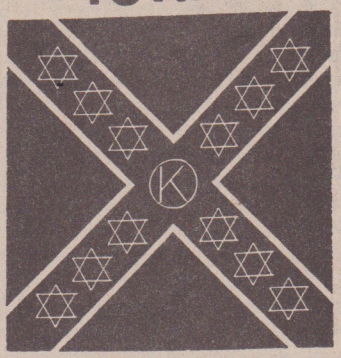

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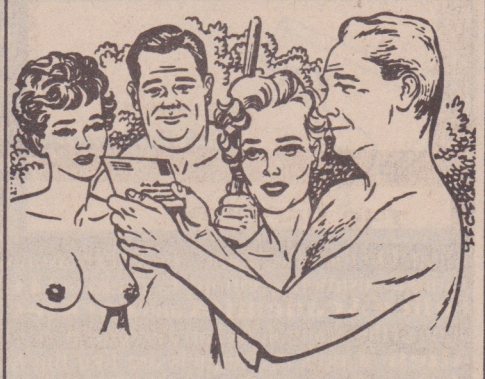

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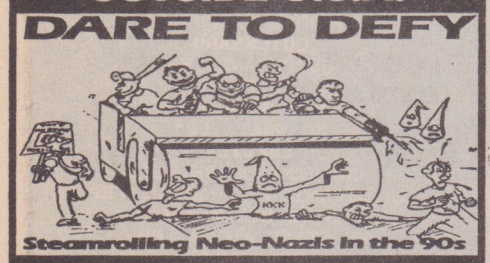

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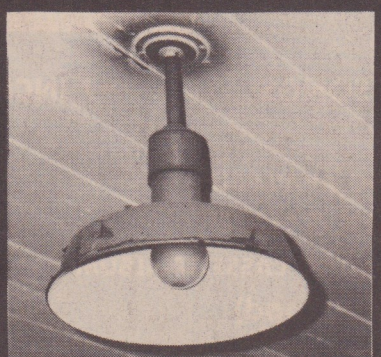

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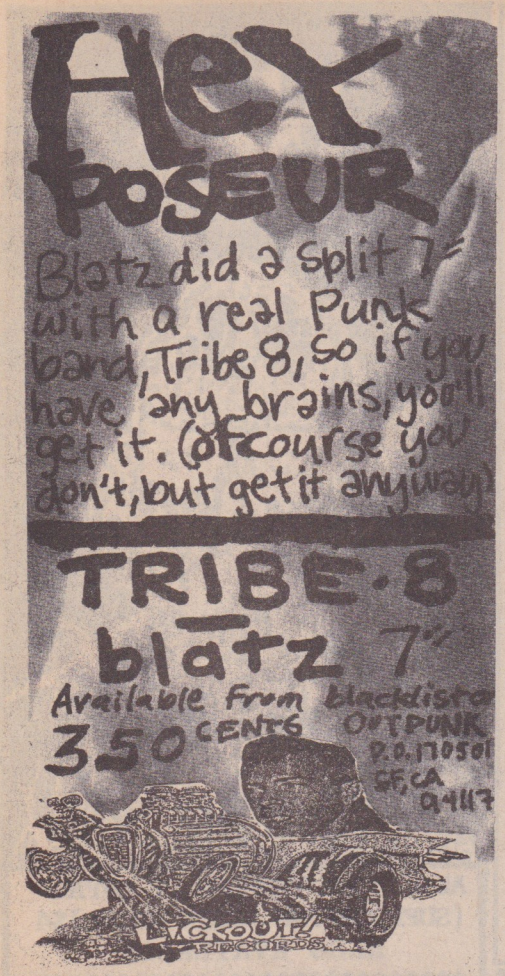

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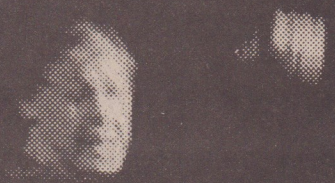

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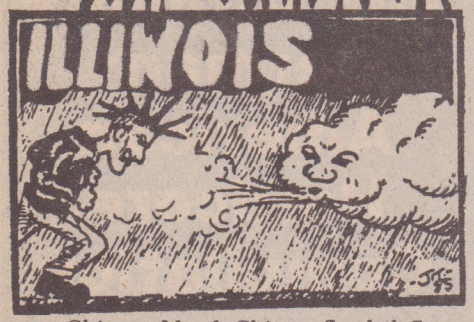


Chicago, May 1. Chicago flooded. Some sleazy contractor poked a hole in the bottom of the river and flooded every basement in the Loop, the subways, too. The Mayor fired half his staff. It cost $27,000,000.00. It was (is) a mess.

Enough of that, on to our story.

It was a box. A cold, lonely place in the backside of a triangular room. The building it was in was old and, if it had been a man, he would be tired with years of work and a life of experience. However, each day, this sad and forgotten box would pick itself up with the hope and anticipation of receiving submissions for the MRR Chicago scene report. All too often (amazingly often) the little PO Box was passed by, with nary a note or card. More often it received a bill, or some junk mail. This sadness and disappointment is shared by another daily visitor, Doug, the renter of the little box. Upon opening the small door and discovering, just as the box had hours before, that little or no scene report submissions were delivered, the two exchanged a somber sigh of understanding...

O.K. — GET THE POINT!!! *You* have to send in photos and info, Chicago, 'cause I can't find everything out myself. A few of you have, and thanks. You contributors will sell millions of copies of your 7"s, your band will be booked on a triple coast to coast U.S. tour, and your fanzines will go into quadruple re-print. The rest of youse... well, you'll be forgotten and fall off the face of the earth, and/or end up playing in Duran Duran cover/lounge bands in Green Bay, WI (no offence to Green Bay, WI!)

I mentioned I'd report on cheap eats this time, but there's not too much to report. One place that has been intriguing me (as I wiz by it on the bus), but that I have been unable to go in to yet, is Ray's Snack Shop on Damen and Belmont. Their sign boasts of a 24 hour breakfast special that includes 3 eggs, toast, homefries and coffee for *only 99¢!* Sounds cool to me, but a little bit of asking around has turned up numerous reports of food poisoning due to under cooked eggs (even though you can eat raw eggs and not get sick...) and weird raving drunks as regular hang-out customers. I'll sport the bill if anyone wants to go to Ray's, get the special, eat it, live, and write about for next report. This just in - Ben Weasel says Ray's is O.K. Sure it's a greasy spoon, but the food is good and *very very* cheap! All the employees have a bad attitude, especially the waitress who always wears a splint on her finger, and never takes it off! Don't get the chili, either, but the breakfast is a *Cometbus* thumbs up. Thanx Ben.

At 1564 N. Milwaukee Ave. there's a hip joint(s) called Earwaxx Records/Myopic Books. Add on a coffee house, and you've got three establishments under one roof. A warning - this place is kind of "in" with the art crowd. If you care, stay away. If you don't, then check out their used records, new local stuff, and lots of underground comics. Their used books are a bit lacking, but then I've only browsed the foreign language section. They have great muffins and coffee, but its a tad more pricey than cheap.

Music Stuff: This time through I'll try and avoid the endless list of BAND X begat BAND Y, LABEL "Z" begat 7"EP "N", etc, etc, ad infinitum. A more storytelling tone should prevail if I can wrangle it out of my keyboard.

The club McGregors in suburban Elmhurst has been back "on" again after a hiatus of several months. The crowd is back (and even *younger* looking than last time!) as are the bands, and Matt Nelson has his schedule filled (as of this writing, 5/1/92) all the way into August. SCREECHING WEASEL headlined at one of the first shows, and as usual, the show was hugely attended. Ben Weasel did double duty, as his "other" band, the VINDICTIVES opened up, followed by the east coast band, the Queers, who were *flown in for the show*, compliments of SW! Must be nice, want to book my band's next tour, Ben? Other shows have followed, including a DA BAND show (that's P-BOY for the rest of youse). That show was packed as well, and with a $7.00 door price, PEG B had to limp away with only $1500.00, while local openers CAP'T JAZZ and 8 BARK partied it up on $25 and $75 respectively. (Oh yeah *EGB*Y had to pay their pals BUZZMUSCLE, the 2nd band on the bill). Whatever, things like this have led a few people to start grumbling about Matt Nelson's business practices, but after talking to him, he assured me that his "books were open," and he might even start listing things like that regularly in the next *Underdog Zine*.

The other McGregors shows have been looking a bit limp for the mid-sized out of towners and mid-sized local shows. Sparsely attended by an asleep-on-their-feet minded crowd, it seems as if spontaneity is leaking out of that scene. Hopefully, they'll pick up. Plaid Retina played a great set to only a few, and another show with locals BOLLWEEVILS and NOT REBBECCA playing to only a handful.

The shows at the Too Far West Cafe, that I reported last time as being 'totally great' have started with a bang, and ended with a whimper. Ed Lester got off to a good start, but successive shows have been poorly organized and promoted. There have even been rumors of a scandal floating around, involving Ed pocketing cash from the door to pay rent & buy pot, thus paying the bands diddly. Ed has his side of the story too, but the damage has been done, and a bad name's sprung up about the whole thing. Maybe he can get things back on track, because it was really cool for a while.

John of the band P.E.N. and Drunk Rock Prod. has continued to host shows in Aurora (Wayne's World U.S.A.), and has recently moved into a rented house where he's been having shows weekly. John's even looked into renting a long-time practice space downtown (Aurora) as a potential club site. His phone # has changed from last time so take note.

More zines and things have been popping up lately, including a new one from Downers Grove entitled *Damaged Zine* put out by Pete Corruption (editor, writer, layout, etc.). The copy I have is #2 and looks sharp and has a mix of contents. Underdog Records has entered zinedom with the release of *Underdog Zine #1*. This is a 68 page slice'o'life thing with show listings, veg restaurant reviews and other stuff, contributed by Underdog shit workers. Paul Keller's *Ebb* zine has appeared again, this time 1/2 size (5 1/2 x 8 1/2) as *Ebb Jr.*, 70 or so pages of non-music underground stuff. The Baklava group has released *Windchill Factor #5*, which is an anarchist political/social mag *with a sense of humor!* Believe it, and check one out, because they're fun, informative, and free (probably requiring a few stamps by mail). Finally, Rich Zupkus of C.S. Productions has been getting together *The Struggle*, a new "scene" oriented fanzine that will contain scene reports, band listings, record reviews and the like. Rich and co. cover the south side perspective, and seem to be getting things going down that way. Rich recently reported on a H.C./Punk show in Crete, IL, a far far south suburb. Playing were

scene reports

DICKIN' JANE, AUDACITY, DICKSLAPPER, EXPERIENCE, FIFTEEN MONTH PREGNANCY, NO PERSON and SECTION EIGHT. Most of these bands are new to me, so it's good to see new things getting started. C.S. Prod. is also working on a "free fest" in McKinley Park this summer.

The VINDICTIVES are getting ready to put out their third 7"EP in June, this one titled *Ugly American*. The VINDICTIVES will be out of action for a while due due drummer Pat breaking his hand on the head of a bully skin. It seems as if a bar scuffle broke out at the 21+ bar G-Spot and Pat got into the fray. Bad luck, cool story. Also, a gent named Basil Shadid has started up an organization called Further Beyond Prod. in Downers Grove recently, and they look like they're going to be doing both records and shows. A HEEL 7" is planned soon, and a 12" comp might be on its way. They're setting up a homeless benefit at a hall in Lombard, with SLEEPY BEAR, FRICTION, SILENCE, and FLAMING CLOCKWORK BUNNIES. Speaking of SILENCE, Matt of that band was doing shows in DeKalb, but has had problems with a consistent hall that won't get shut down. SILENCE has been playing out of town a lot including some shows in Rockford, IL (the next city west of Chicago). It seems that James Roy has been booking some good shows in that town lately. Touring bands should get in touch with him.

On to things I know I know about; the Underdog Records collective has begun working on its next release, the *Achtung Chicago Zwei* compilation LP. This will be a follow-up to the 1989 *Achtung Chicago* comp. LP that recently sold out. On the new one will be the BOLLWEEVILS, CAPTIAN JAZZ, 8 BARK, ESKIMO NATION, GAUGE, LOS CRUDOS, NO EMPATHY, NOT REBBECCA, P.E.N., SMOKING POPES, SMUG, TASTY BUSH, TRENCHMOUTH and TRIGWATER. If possible, the CD version will hold the entire 1st comp. on it as well. Look for an August 1st release for that one. Underdog will also be putting out a new 8 BARK LP *Structurally Sound* by July. Finally, Underdog is gearing up to host the Roach Market, a monthly record-swap festival thing on the last Saturday of every month, noon to 6 pm, starting Sat, July 25th. These will have record labels selling stuff, zines, T-shirts, with independent films, tatooing, body piercing, cheap art for sale, cheap eats & coffee, music, etc. Underdog's hoping to create a cool setting for people to get together, that is an alternative to shows.

8 BARK is preparing to tour the Chicago-Bay Area-Seattle-home route in early August. Call us up if you'd like to help out with places to crash or gigs. GAUGE has been booking a tour this summer too, but have to stay within a 500 mile radius of Chicago, orders of Neil Sandler's mom! If the tour works out, Neil's mom will let them go twice as far next year. Their 7" *Blank* has sold out of its first pressing already, and it being re-pressed by Shakefork Records. SCREECHING WEASEL have a ton of new recording projects in the works, including a new Lookout LP. SW fans take note, both of SW's first two LPs are set for re-release by the fall, too. in one form or another. Oh yeah, P.E.N. are touring the U.S. this June (I think westward) and will show the Blatz/Filth type crowds what punk as fuck is from Chicago.

Mark Ruvolo of Johann's Face Records has been booking the occasional show at the Wrigleyside, and it still baffles me why no one ever attends these shows on any regular basis. Hopefully they will now. Mark has just let me know about a softball thing that's just started. BIGFOOT SEX SLAVE and WICKERMAN have formed a team and challenged NO EMPATHY/CHIA PET/DOUBT to a game May 10th. This will be the first of many a picnic, cookout, drinking thing. The challenge of playing the winner has been offered to an Underdog Records team. Maybe we can get a Shakefork team, a C.S. Productions team, and a Victory Records team going too. Scores will be posted next report...

That's it. If you're pissed because I left your band/label/zine/etc. out, then you haven't sent me anything. Write/Call: Doug Ward, 8 BARK/ PO Box 476847/ Chicago IL, 60647-6847 (312) 772-4545.

Some numbers/addresses: Richard Zupkus/ 3755 W. 67th Pl./ Chicago, IL 60629/ (312) 581-3480... Johann's Face Records, Marc Ruvolo/ NO EMPATHY/CHIA PET/DOUBT/ PO Box 479164/ Chicago, IL 60647/ (312) 226-0957... No Budget Records, SCREECHING WEASEL/ PO Box 62/ Prospect Heights, IL 60070/ (312) 248-0867... THE VINDICTIVES/ PO Box 183/ Franklin Park, IL 60131... Underdog Records/TASTY BUSH/ESKIMO NATION/DEAD STEELMILL/ 8 BARK/ PO Box 14182/ Chicago, IL 60614/ (312) 772-4545... Shakefork Records/SIX SLUG VACATION/GAUGE/ PO Box 9711/ Downers Grove, IL 60515/ (708) 852-7795... Victory Records/ PO Box 197/ Clarendon Hills, IL 60514/ (312) 404-6214... Matt Nelson, Out of Control Prod/ 2434 N. Albany 2nd Fl./ Chicago IL, 60647/ (312) 342-7859... Matt Conners, SILENCE/ 1109 S. 2nd St/ DeKalb, IL 60115/ (815) 758-4240... Drunk Rock Prod, P.E.N./ John/ 318 Woodruff/ Aurora, IL/ (708) 820-0752... WZRD/ 5500 N. St. Louis/ Chicago, IL 60625/ (312) 794-2861, live on-the-air call Glen (312) 478-3855... WKDI, Jenn Buelow/ 801 N. 1st St/ DeKalb, IL 60115/ (815) 753-1278... Josh Caterer, SMOKING POPES/ 29 Echo Hill/ Lake In The Hills, IL 60102/ (815) 455-5172... Radius Records/ PO Box 723/ Lincolnshire, IL 60069... Ken Fitzner, BOLLWEEVILS/ 2649 W. Bryn Mawr/ Chicago, IL 60659/ (312) 784-6708... *Wind Chill Factor*/ PO Box 81961/ Chicago, IL 60681... James Roy/ Rockford, IL/ (815) 962-6601... *Damaged Zine*/ PO Box 9631/ Downers Grove, IL 60515... *Ebb Fanzine*/ 8546 N. Karlov Ave./ Skokie, IL 60076... Further Beyond Prod./ 1210 Gregory Place/ Downers Grove, IL 60515.

Any other numbers that you'd like but aren't listed here, just write me and I'll see what I can dig up.

Well, well, well. It seems like the hot and hairy days are now with us again here in sunny as fuck Texas. I wish it was cold again. Anyway, since the last scene report I wrote for Corpus Christi, I've been experiencing life in a different city. I now live in a new shit town called ...Austin! I've been here for a little over a month now and while some aspects of Austin suck hard (6th street college dorks with lots of attitude), it's cool living in a city that has hills and trees and things to explore. Also, some people were under the impression that my name is D.R. Yanez, but it's not. Danette is D.R. Yanez and she typed my last scene report because I can't type very well. My name is Raul but you can call me Ragu, Ral, stupid, hungry, or anything else you want. So there!

O.K. One of the better things Austin has to offer is a cool as fuck place called The Cavity. I'm sure some of you have heard about it before as most touring bands are playing the Cavity in scores, except for The Detonators, who got stuck somewhere in Texas and didn't get to show up. I've seen lots of cool bands and I've had a good time at every show I've been to at the place. You can pretty much get away with anything at the place and have a lot of fun and I have yet to see any seriously damaging violence but then again maybe I'm just lucky. I've also been able to meet some cool people at the Cavity but I'm still sorta a stranger in a new city. Anyway, if you're gonna visit Austin or if you're in a touring band you should check out he place. It's located at 615 Red River and the phone number is (512) 472-4757. Remember, it's B.Y.O.B. and all ages so just about anyone can get in.

If you have records and stuff that you want to sell and get distributed in Austin, Waterloo Vinyl Annex might be able to help you. They sell albums and seven inchers of all styles so try dealing with them at 600 N. Lamar Blvd., Austin, Texas 78703.

Before I get on with some of the Austin stuff, I'll let you know about some happenings in Corpus Christi. Richard from THE KRAYONS and his "little family" will be moving to Austin this summer which will make it a lot easier for said band to play shows here in Austin and other surrounding cities. Richard may or may not still play guitar for THIRD LEG (San Marcos), only the lord Satan knows for sure. Also two of the guys in BIG MOUTH are kinda stuck in Corpus. I play in both BIG MOUTH and THE KRAYONS and it does get a bit frustrating when your band is spread out over a portion of Texas and you can't do anything about it but with for other people to move. Other Corpus bands may or may not join the caravan of bands and people moving to Austin in search of clean water and crusty underwear... Richard , Ken Broll, Lou the Gouch and Eddie Phantos are gonna have a 30 minute bi-weekly T.V. show in Corpus soon so if you have ideas or some cool stuff on video, write to Richard at: 6237 Hanley/ Corpus Christi, TX 78412. Richard sleeps about 14 hours a day and never gets anything done because he is a sleeping anarchist waiting for a revolution and a class war so write him and force him out of bed and while you're at it order a KRAYONS record because he has a huge stack of them collecting dust in his bedroom.

O.K., now some dirt on Austin. While I can't tell you about any of the cool places to hang out at since I'm new here and don't have much money (I had a job but not anymore), I can tell you about some of the bands I've seen. I don't have an address for any of these bands except for STRETFORD. They have a guy in the band named Carl Normal. He's from England and you pronounce his name kähl´-nô-mühl (close enough). He's thin and 30 or 60. His band is a "punk of 77" style band that's very catchy. Carl also puts out a very free 2 or 3 page zine/news thing called *No Reply*. It's main focus is Austin punk stuff and it's never ending rant on "punk of 77". It's a good read and it's free so send Carl a stamp and maybe he'll send you one. He also has a "punk of 77" compilation tape that can be yours free for the very low introductory price of sending him a used/blank 90 minute tape. It's good so write. I think he might have STRETFORD tapes as well. NO REPLY/ 2118 Guadalupe, #220/ Austin, TX 78705... JESUS CHRIST SUPERFLY are a great band with no frills rockin' punk and the bass player loves people to put tape on him and everything around him... RIG, from San Marcos, is a trio (no guitar) with Andy from THIRD LEG on drums. They have an emphasis on power with a grunged out distorted bass and yes, it's cool as shit... MEAT LOVERS PIZZA are a great band and cool guys to boot. They're drunk and fun and impressed everyone at a show in Corpus that started out pretty shitty but they just played and had fun... CHEEZUS are a good DK'ish band and they get crazy and drunk and create a fun atmosphere. They seem to have good lyrics but I really can't tell as I don't really know the tunes... CHERUBS are a heavy sounding kinda grungey kinda powerful thing, you know what I'm talking

about. Grunge seems kinda big here I guess because it's a college town... POCKET FISHERMAN are a melodic punk thing that's catchy and I think they signed to some California label. Some of the others I've seen are CRUST, DRAIN, 4 VIOLENT PEOPLE, SPLIT, WARTHOG and a lot more. I guess I'll try to get more info on other bands if I can or if I meet other people.

New Found Friend is a cool Austin zine that looks kinda East Bay but it's from Austin you southern rock motherfucker. Send a dollar to Dave/ J221 Prather Hall/ Austin, TX 78705.

THIRD LEG have a new seven inch record out on Scratched Records from Dallas so get one... Marshall (Stacks) Gause plays in a band called EL SANTO and he might be able to get you a show at Tacoland in San Antonio. Write him at: PO Box 120191/ San Antonio, TX 78212-0191... Tony Chainsaw (cool guy-what a name) still does shows at the D.M.Z. in San Antonio's lovely Cleto Rodriguez district... Andy F. (he has a long last name, I think it's Fothersass-ha!) has a zine out and he's a cool as shit caca guy so write him at 6514 Pemwoods/ San Antonio, TX 78240... Midi might be able to make a banner for your band if you send her an old sheet (yes from a bed you dork) and a little cash and maybe a beer. Write her care of THE KRAYONS... My friend Satoshi plays in a metal thrashing mad band called GRASP that needs a singer. He also wants a girlfriend with glasses. He's on his own on that one.

If you want to reach me, do so at: 4004 Victory Dr #3 D201/ Austin, TX 78704. Or call (512) 441-3155. Right now it's raining and breezy and that's the news for today. No, that's not all. Chris Puryear is gonna put out another seven incher. It's gonna be a split with FESTUS and another band but he doesn't know who yet. If you're in a band, send him a tape and maybe you can be one of his future records. He still has a nice little stack of FACE OF DECLINE/BIG MOUTH split sevens for $3 so write to: Fetish Records/ 1754 Star Cove/ Corpus Christi, TX 78412... My friend Crusty Jason (a walking talking brewery) and his learned assistant Crusty Joe are in the process (they need more people, egghead) of putting together a band called DISEASED FLAGELLANTS. Better lock up your Nature's Burger because they're gonna take North America by storm...

Atlatl Collective, Austin's local anarchist group, has picnics every Sunday from 11 to 2 at Waterloo Park right off Red River. They've only had a few picnics so far and they would appreciate more support, so if you have transportation, try to show up... Every Wednesday at 7 p.m. at the U.T. Campus/ Parlin Hall, Room 103, you can attend a liberal learning class (teachings and discussions on anarchism among other things) so if you're in Austin on a Wednesday night and you're interested in the topic, check it out... *Imminent Strike* zine is putout by one of the Atlatl persons and you can get one or write for more info care of the Atlatl address (coming up soon)... *Diseased Distribution* (another one of Crusty Jason's evil doings) is gonna start selling records and stuff for cheap so get in touch! All of the above people and groups are trying to raise money for the International Anarchist Conference in August in Houston, Texas, during the Republican Convention, and they can be reached at this address: 504 West 24th PO Box 81/ Austin,TX 78705.

The impeccable Rick, from JESUS CHRIST SUPERFLY, is setting up tours for quite a few Texas bands for the summer and fall. So be on the looking out for Texas bands this summer and fall. Also out this summer or maybe this fall is a compilation cassette called *Bumble DuBorgh-The Compilation*. It's gonna feature all Texas bands so if you're from California and in a band don't send a tape because you won't get on the compilation.

Now that Raul has you reeling against the ropes from info, this tag-team unified-Texas scene report moves 80 miles south to the land where Tex-Mex cuisine was born and Davy Crockett was killed: San Antonio. I'm the guy named Marshall that Raul refered to and yes I can try and get a show for you at Tacoland as well as pass along other info, but we can get back to that later.

First let's cover the bands. Ain't they what it's all about anyway. Shamelessly overexposed bands around town include BIG DRAG who play beer-drenched-buzzsaw-bubblegum-pop and need to release something soon. In the meantime they do have swell T-shirts that Jeff Smith of THE HICKOIDS made for them. Drop them a line and maybe you can score one. Their address is 109 Magnolia/ San Antonio, TX 78212. As Raul mentioned I'm in a band called EL SANTO, a caffeine-fueled emo-jazz-punk thing. We hope to have seven inch out this summer. We may have some tracks coming out on some comps as well. You can contacted us a my PO Box (I'll give it again later). SOUL SLUDGE are a groovy combination of Slayer-esque riffs, funky raps, and big scary looking dudes who are really quite nice.

THE WOODBEE SOULDIERS are a local institution of sorts. They're a three piece that's been around for like 5 years or so. The WOODBEES play pretty straight forward guitar rock with bits of psych and country floating around. They recorded about 5 tracks that should be available soon. WORLD BIZARRE are another band that has been around a while. They have a c.d. out on Belt Drive Records, but they are not happy with it and got screwed out of the final mix by the label. It does however have some swell cover art by S.A.'s Mike Pogue.

DEATH TONE DELUXE play surf and Link Wray-ish instrumentals. The guitarist and drummer, who are brothers, get together with ex-HICKOID and eternal IDEAL DICK HAYES for some country pickin' from time to time. Magic dick also puts on the hottest and punkest lounge piano act in town when he gets the yearning. The D.T.D. brothers will be moving to Washington D.C. this summer so look for Dischord to release its first album of surf songs(hardy har har).

THE PERTURBED should have a seven inch out very soon showcasing their crunchy political punk. The singer, Veg, runs Kaniption Records which has put out the *Texas Bashing* seven inch compilation that includes THE PERTURBED, BIG MOUTH, and EMG among others. Veg is also working on volume 2 so send him a stamp or two for a catalog at: PO Box 29972/ San Antonio, TX 78229-0972.

The drummer from THE PERTURBED plays guitar and sings in THE CRAZY SPOONHEADS who do some real catchy 3-chord punk. But there is no band more punk than THE NUKLEAR FISHSTICKS. You'll laugh, you'll pogo, you'll end up giving them all your cigarettes (if you have any). The last time I saw them they were recording a live demo but were too punk to remember a tape, so I gave them an old instructional Spanish tape for them to use. That mucho punk thing should show up somewhere.

More bands around include GECKO, who have long tripped-out songs and a tape I believe; BOXCAR SATAN, who have a great logo and no tape but feature Slug of *Filth* zine fame on guitar; SONS OF HERCULES, who have a great big singer, a seasoned punk rock vet from many a band of old, and a tape of garagey pop. EVIL MOTHERS do the industrial-noise, heavily percussive thing and just recorded an album for Invisible in Chicago. CANNIBAL CREW have a tape out and feature members of dead S.A. punk bands. Another band filled with veteran punks is CROSS-EYED MARY. C.E.M. includes members of FEARLESS IRANIANS FROM HELL, CRIPPLED BY SOCIETY and other bands. They have been a project band for almost 6 years but are just now playing shows. Another group of vets, SPLEEN, the best dressed band in town, are rumored to be reforming.

GLORIUM have a trippy D.C.-ish sound. Of late the members have been scattered around the country but they should be getting back together this summer, probably in Austin. Their tape, *Demolition*, got a good review in MRR 108 and is available for $3 from: 5135 Village Lawn/ San Antonio, TX 78218. 13 are kinda poppy and have a record deal with Radical Records from New York.

Other bands around are: AARDVARK, STRAIGHT FORWARD, SPEWDOM, DEBRIS, THE KROSS, GINGBREADMEN, MIKEY BLISS AND X-RAY EYES and something with James of the WOODBEES and ex-HICKOID and HAPPY DOG Tom. EVERGREEN sound kinda like if SQUIRREL BAIT were from Seattle and did SOUL ASYLUM songs. But, alas, the GREENGOS have moved to Georgia for the summer and left no address, boo hoo.

COYOTE DREAMS is a band that sounds a little like Neil Young doing Victims Family songs,well not really. But Blake from C.D. does own a real hip little place called Cafe Christopher, a coffee house perched atop Booksmiths bookstore right across the street from the Alamo, no shit. C.C. is successfully uniting punks, yuppies, and tourists and has acoustic music on weekends.

Scene reports

The places to play in town are the legendary and cozy TACOLAND, recently 18 and up. The all ages D.M.Z. [1318 Cupples/ San Antonio, TX 78238/ (512) 431-3004], as already mentioned, is run by Tony Chainsaw. THE CAMEO THEATER and THE VINEYARD, which are next to each other, are run by a guy named Bob and will be having shows this summer. A guy named John, who ran a great but short lived club called the 1033, is supposed to be putting together a big outdoor show this summer and hopefully another club.

Some swell zines include *Peaches and Herbicide*, done by the witty and charming Mark Owens, twin brother of *New Found Friend*'s Matt Owens. Mark is in Austin for the summer and I don't have his address but if you send two 29 cent stamps to: Box 2039, 715 Stadium Drive/ San Antonio, TX 78212 they may get forwarded and you might get some groovy reading material. If you don't like to live dangerously I'll most likely have located him by the time of my next report.

Other zines around are *Eat Your Skin*, *Scumag*, *The Raven* and *Dead Scene*.

As for labels they are: Kaniption and Smilin' Ear, the latter having done seven inches by BIG BOYS, PAINTEENS, Accused and Fastbacks among others. Send a self addressed stamped envelope to: PO Box 47655/ San Antonio, TX for an S.E. catalog. More labels are Belt Drive Records, which is more college radio oriented, and Full Drop Forged, which is run by myself and EL SANTO bassist and flier-maker extraordinare Aaron Forland, will be doing some seven inchers soon.

Finally, Hogwild is a swell record store that has lots of small label stuff and Tony Chainsaw, when not running the D.M.Z., has a radio show on KSYM, the local college radio station. I will also be doing some shows this summer so contact him or me about airwave exposure or whatever.

That's about it for now. If you need help setting up shows, more info or addresses write me. One more thing: if you want a response from labels or bands send them some stamps or soap yours. (fliers by Aaron.)

faster songs. Also ELEPHANT has a 7" out on Resin. Full sound, lots of noise, grunge. TREADMILL will also have a 7" out by the time you read this. Their sound is funk and seventies. Another band that has a 7" on Resin is ALLUCANEAT, whose retro/grunge sound I found totally annoying. These 7" records can all be purchased from Resin records at $3.00 ppd. each.

Acid Test Records has a cassette release by ANGRY BABIES called *From the Womb*. It's obnoxious and almost proudly ignorant, hard rocking power punk and metal makes this tape a standout with personality. This band is just cool for some reason, as long as you get a sense of humor. Strawberry Zots are also on Acid Test, but I haven't heard them. They don't play out too much. The ANGRY BABIES cassette cost me about $7.00, but is very well produced and packaged.

I saw a young new band called HUMAN STEW. Not the most original band I've ever heard, but they were nice people. They play very full Melvins-ish noise. Okay, could get better. They may have a tape out by now.

A metal band I enjoy here is SERAPIS. Their sound is like newer Neurosis, but faster with shorter songs. Good lyrics too. Totally powerful! They have a cassette out that cost me almost $9.00. Worth every cent to me.

Oh yeah, CRACKS IN THE SIDEWALK also have a 7" coming out on Resin. They also have a retro sound mixed with a midwestern sound of punk. Too cocky sense of humor for me to enjoy. They also have a song on a Resin 7" comp. with ALLUCANEAT, ELEPHANT, and BIGDAMNCRAZYWEIGHT.

Other bands I look forward to seeing here are INDUSTRY XII, ANT FARMERS, BELLY ACHERS, and STEVE.

I reformed my band THOMPSON'S DISEASE here, but I'll be moving back to San Diego soon with basically the same line-up. So look for us there.

Personally, I'd have to say ANGRY BABIES, SERAPIS, and BIGDAMNCRAZYWEIGHT are the bands to really check out for now. The others will just have to work a little harder or something.

Well, that's it. Here are the addresses.

Goodbye,
Bob, THOMPSON'S DISEASE/ 6017 Charing St./ San Diego, CA 92117
Resin Records/ 2300 B Central Ave. SE #198/ Albuquerque, NM 87106. Acid Test Records/ 3232 San Meteo NE, Suite #198/ Albuquerque, NM 87110. HUMAN STEW Bone Club/ 312 Mesa SE/ Albuqueque, NM 87192-3136.

NEW MEXICO

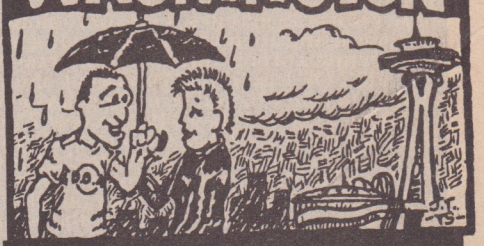
I've been in Albuquerque for awhile and can't ever remember seeing a scene report. There's stuff going on here, so I guess I'll talk about it. Addresses will be last.

New Mexico seems to be very slow with indicating trends. A lot of bands are still doing the retro sound and are into Sub-pop. Other bands are just plain strange.

There is also MRR radio played on Wednesday niglits on a three hour underground show that goes public. That station is KUNM, a good station with a lot of different shows and focus.

As for bands there are the Resin Records bands (haven't heard them all yet). BIGDAMNCRAZYWEIGHT has a 7" out called *Tijeras*. This band reminded me of White Zombie meets the torture of Flipper, just shorter

WASHINGTON



Hello, this is John Book here once again saying that PEARL JAM sucks, and here is a new scene report from Washington State.

Now that ASPIRIN FEAST have split up, it has spawned two more new bands. One is called LACERATION, featuring drummer Joe (ex-ASPIRIN FEAST) and bassist Mike Fisher (ex-ASPIRIN FEAST, ex-DIDDLY SQUAT). They are heavier than TAD, musically, and some of their songs are on the metallic side but still holding a very strong punk influence. Their first demo (five songs) costs only $3 from: 106 10th Ave. E/ Seattle, WA 98102.

Another band coming out of the ashes of ASPIRIN FEAST is CHICKEN, feauring ex-A.F. members Tim and Jim (on guitar and vocals, respectively), Chris (ex-GEEKS) on guitar, Tony (VICTIM MIDGETS) on bass, and 3 LEGGED DOG drummer Hurricane. I received a cassette of some of their songs, which is more on the ASPIRIN FEAST/CHRIST ON A CRUTCH side of things, and the material is very strong. They should be releasing a 12"/ CD very soon (if it isn't out now) and have already played a few impressive shows. They'll also be starting their own label called Pot Pie Records, and although CHICKEN is somewhat of a goofy name the music is not. Contact them at: 1107 E. Mercer (upstairs)/ Seattle, WA 98102.

Troy has left COMB, and the band are now a three piece. Again! They made the move to Seattle (which was only a 20 minute drive from their former home, Tacoma) and have just recorded a set of songs destined to be released sometime in the future. They will be going on a "Pork Fist" tour in August, where they will be playing California, New Mexico, and Arizona (bust out the suntan lotion!) The group can now be reached at 4915 N. Wallingford/ Seattle, WA 98103.

EARTH is a heavy, heavy trio from Olympia whose bassist, Joe Preston, also plays for MELVINS. When Sub Pop released a CD single by them it was assumed that they had

split up, but word has it they will be recording a full length album in June to be released later in the year. Since their CD single had two songs lasting 35 minutes, I see a 77 minute, five song album approaching. Anybody game for 47 minutes of one, throbbing guitar note?

FITZ OF DEPRESSION's debut album on Meat Records should be out anyday now, and along with that they'll have a new 7" on Blatant Records, the label that brought to you the *It's The Water* comp LP (now titled *It's Still The Water* because a well known beer company didn't like their motto used for an album with bands who probably drank the same brand of beer once in their lives.)

GAS HUFFER's next album is loosely scheduled for a late summer release. According to bassist Don Blackstone, they have a bunch of songs ready to go and would like to save them for the album, rather than pass out songs for compilations and have nothing left. But knowing these guys, there will be many other records with their songs after this LP hits the streets.

There's a great new band called IMJ, who I've heard about for a year but was able to see and hear them for the first time this past April. They are a black band, but this shouldn't matter. They combined hard rock (and I'm not talking Warrant or Skid Row), punk, reggae and ska to produce a wicked sound that I have rarely heard from any band, black or white. Vocalist Shannon Funchess is a total maniac on the mic, and on stage she is a loonie. Her voice can range from super funky to super stylee, and during their last song at the show she screamed non-stop for a solid minute. They are more diverse than the Bad Brains, but comparing them to every black band in the world won't help. Contact them at 1110 10th Ave. E. / Seattle, WA 98102. I just hope that people won't look at them as Seattle's Fishbone or Living Colour, or Eye & I, because IMJ is blood from a different stone. And who said a funk band can't play rock?

Awhile back I mentioned a band called MR. YUK and their four song demo. What I actually got was a sampler. The real demo, *Induce Vomiting*, is ten songs full of harshness and it is damn good. Unfortunately, the band would have been sued because of their name ("Mr. Yuk", for those who don't know is a character on round stickers that's supposed to tell kids that what they may be touching or drinking is poison), so they have changed it to MEAT MINDER. MEAT MINDER, along with DUMT, ASPIRIN FEAST, and NORTH AMERICAN BISON, are featured on the *SuperHITs Vol, I* 7" compilation. Bassist Jim Reitz sent me a cassette of some of their new stuff and it's pretty damn good. Jim tells me that they're interested in being on other compilations or doing a 7". Contact him at 10744 Greenwood Ave. N / Seattle, WA 98133. For the *SuperHITs Vol. I* comp send $5 to JAM Records / Attn.: Jeremy McOueen / PO Box 19806 / Seattle, WA 98109.

MOTHERLOAD is rumored to have either an album or another 7" ready for release, but no one seems to want to tell me. By the time this gets printed I'm sure we'll find out.

SMALL have just exited the studio to record their first demo as a quintet (their actual first tape was recorded when they were a four piece and were called BLUE SKY LAW.) Some have said their music sounds a bit like Green Day and some of the other punk and hardcore bands from the Bay Area, but it seems to be a huge controversy in MRR so I won't get into that. They're actively looking for a label to work with, either to do another 7" (the first one on Mysophobic is out of print) or to appear on compilations. If you're a label and are serious about checking these guys out write to vocalist Joe Boefes at 1431 Johnston / Richland, WA 99352.

One of the more punkier bands in Seattle, the SUPERSUCKERS, was recently seen in a recent issue of Rolling Stone, of all disgusting places. Vocalist/bassist Eddie Caliente is now known as Eddie Spagetti, and their debut album on Sub Pop will be out before the end of the summer. If you missed their first three 7" records, you can still buy them or buy the CD known as *The Songs All Sound The Same* on eMpTy. It features the three 7" records from Sympathy For The Record Industry, Lucky, and eMpTy, plus three unreleased songs, including a monumental 37 minute cover of Nazareth's "Razzmanazz". They just came off of a tour with GAS HUFFER, and hopefully something will come out of that venture.

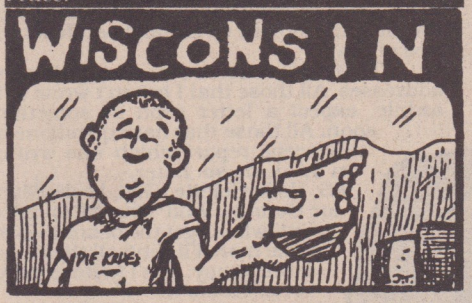
WEDGE have split up, but drummer Jade Devitt has formed a new band called SCHEDULE, who are part punk/hardcore, part slugg!sh like a good slow band should be. According to Devitt, they really want to get into the studio and record some songs to release, more news on them as soon as it happens.

WILLARD, the band that features ex-TAD drummer Steve Weid, has apparently been signed to Roadracer Records after one 12" EP on Green Gel. It's kind of odd to hear a brand new band, get into them, and find out that they're no longer a hidden secret. I hope this isn't a fad where every other label has to have their token band from Seattle (Roadracer recently signed Gruntruck for a seven record deal!)

Washington State bands: please let your presence

scene reports

be known, unless you want to stay way under in the underground. If you have a demo let me know, if you plan to go on tour let me know, just send some info and a photo of yourselves to me: John Book/ 2502 W. Opal St./ Pasco, WA 99301-3352. This is music's biggest fan saying if you got nothing better to do, relax. Peace.



What the fuck, here's another scene report that none of you will read and that will leave me with a big headache as usual, so here goes my fifth. I've been moving all around the place, so all those who want to reach me can do so at: Matt Pickard/ 1029 East Gorham/ Madison, WI 53703. If you wish to call (608)255-2136 and talk to me, fine, but don't wake me up. I might print all the addresses afterwards, it all depends on how I feel.

And now the news in brief. Bands with new members: DEMISE, new bassist and new drummer. NAKED AGGRESSION the same. Both bands have a vinyl, check them out. NATURAL CAUSE, new singer and new bassist, look for new seven inch out on Profane Existance. Bands that are no more, kaput, dead: MIND THEFT, NAKED FACE, TWO MINUTES HATE (they don't deserve this blurb), TOTEN ORGASMUS. Other band news: INSPECTOR 12 is still around. TURBINE is still around. SOULSTORM is around. DRAWBACK still sucks. New bands. BUSINESS AS USUAL, very political, very bald. RAID, mix the Exploited and Straight Edge stuff and that's what you got. LSD still plays out. KADAK=East Bay pop or Green Day. WITHSTAND reported to be Christian SE stuff. Zak from Stark Reality fame is in a band. That's it for bands. If I forgot your band, too bad.

Zines. Too many, fuk them, or just look in the reviews section of this rag here for that info. I'd rather write about something else, so here goes.

Well I'd rather focus my attention on what's it like living out here and maybe Milwaukee, too. I'll also throw in some gossip and shit like that to keep your attention

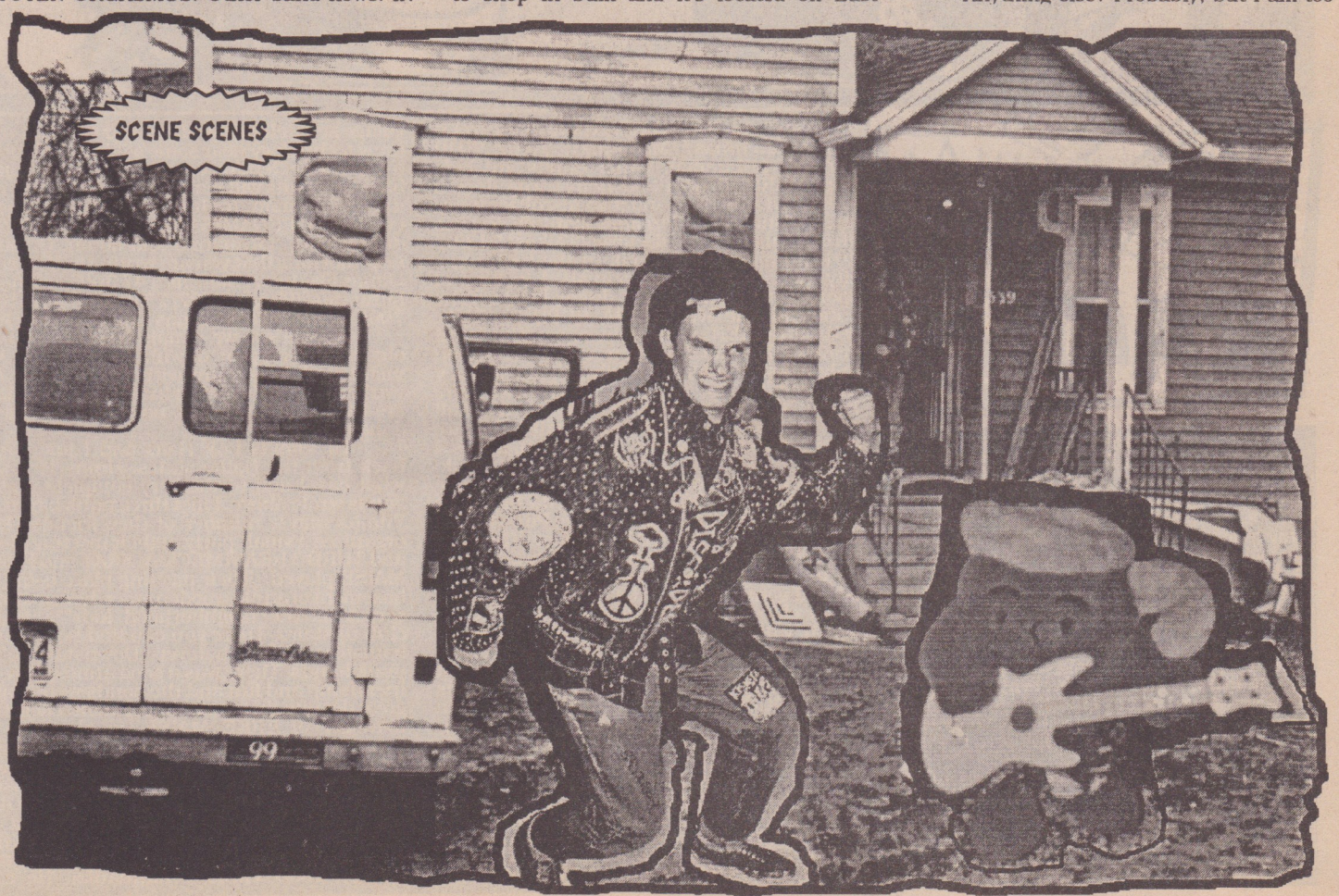
I live in Madison, a college town, a safe town, but a culturally boring one. I live in a four bedroom house with three other guys that has a basement and an attic for $600 a month, though this excludes heat and light. We've got a pretty cheap deal, though the closer you get to campus, the more yer gonna pay. If the apartment/flat idea doesn't sound like your cup of coffee, you can always check out the housing co-ops we have here. There's about fifteen and all need members, so if you wanna head for the midwest here's a good chance to find housing. There relatively cheap and close to the downtown (or uptown as us locals call it) area.

We've got two food co-ops here, too. The Mifflin Street Co-op, which is off Mifflin Street, and the Williamson (or simply Willy) Street Co-op off of Williamson Street. There's also Whole Earth (a workers collective) off of Johnson Street and a few other uppity yuppy health food stores where you can buy vegan grub and soy milk. Another place to check out, even though it's not a co-op, is a place called Aldi, cheap food heaven. It's the place to shop in bulk and it's located off East Washington Avenue by Walgreens and Badger Bowl.

Neato places to hang out. Ellis Deli, off of State St. Here you can get kinda cheap food in an appealing punk atmosphere. I usually get a large plate of fries, big enough for two or three people, and a vanilla Coke for about three smackers. Willibee's cafe off of Williamson St. It's a vegan/vegie cafe. Never ate there but reported to be cool. Other place to hang out would be State Street with all its easy shoplifting stores, people, parks, and buses. If you need to do some panhandling, I would suggest doing it there as it seems to be the best place. Oooh, one last hint about State St. is to buy your records from Karoline at Kat's Meow (an alternative clothing store). She sells them cheap and doesn't rip you off. Stay away from all other record stores off of State, with the exception being Penny Lane, Wazzo, and maybe even the Sugar Shack. They carry used records and sometimes you can get a bargain.

To keep ourselves busy when there aren't shows-n-such is our weekly Wednesday night dinners that switch between three punk houses, The Toilet House (home of Naked Aggression), The Fang Gang house, and the place I live in, The Posi Palace or the Smack Shack. Basically what happens is the house that's lucky enough to host the event makes food for all that comes. It's a great way to get together and hang out with yer fellow scene mates. I have the duty of hosting this Wednesday's feast, I'm gonna make Hash Browns, fucking the most delicious thing ever, at least the way I make it. All is invited, so if you're passing through the state, get in touch. Also bands and crashers that need a place to stay, can stay with us as we've got a lot of space to share, All we ask is that you clean your dishes and buy your own food. (My coffee tastes like shit.)

Anything else? Probably, but I am too



Scene reports

damn lazy or forgetful at this present time. Do I feel like talking about Milwaukee, No fuk it, maybe next time as it's easier for me to yap about Madison.

Getting and going out for coffee seems to be a big punk past time so I'll tell you more about places to get coffee. Let's see here. Radical Rye, though not cheap, has great fucking sandwiches and Eight O'Clock coffee. Next we got Amy's cafe, never been there. La Bamba with Burritos as big as your head, coffee, not sure. Hmmm... Cantabury's Book seller and coffee house. Steep -n- Brew. Fashionable college yuppie hang out, good swill though. And one other place which I forgot.

Book stores. People's Books, tons of different "progressive" and anarchist shit. Up the street is Rainbow, basically the same. Pick a Book, new books. Used bookstores, we've got Avol's, Paul's, and Meddlers'. Check 'em out.

One little tidbit about Milwaukee that's kind of interesting. On the corner of Marshall and Brady Streets we used to have a punk house called the Marshall Brady house. A bunch of punx had this neat place that was cool to hang out and such but that all ended when some gangsters decided to burn the place down, well they did. It was a cool place to hang out with the Milwaukee locals. At this place we had the band DEMISE, Kerri Pries ,Scrods, 'little' Duwanye, Reek-o, Jon and Rob, and others, with my hazy brain it's hard to recall who else lived there. But some people there lost everything they owned and it was pretty much of an inner scene tragedy. The funny thing, or should say odd thing about it is that three weeks before that, Todd, Crito's, and Aaron's flat caught fire and got burned up, and the old CBDS got burned down or at least some of it. Grant from the Marshall Brady house was reported to have said, "Somebody's out to get the punks!" Is it true? I was worried that our place might get the ole burn job but so far Madison has been free of that.

That's it. I don't feel like giving out addresses. All those that I haven't wrote to in awhile, expect a letter soon or something soon. All those that have questions on this scene report which was written on 4/11, do so. Later.

PS: Hello Colette, Gigi, Leslie Marie (or Connie). And *Tiny* #4 is out of print, when I get the beans to print some more I'll send all those that I owe a copy, don't write to me for one. That's it.

Lithuania

Let's laugh it all off. We live in Lithuania, people here earn 10-15 US$ a month and we have no place for gigs yet, we despise the politics. Of course we would like Russia's army to leave as soon as possible, and things like local army and president not to be created. I believe that in Estonia e.g. only 20% of youth called to army joined it, and I don't know about here yet. Of course it's for sure that the poorer the country the more miserable the poorest people, and here is still very high percentage for people who get into jail and after that just remain in criminal state for whole life (as an example). OK we should step over this econopolitic mess: I believe in summer, I believe in bathing in the sea, I believe in bellies.

ERKE MAISE are the veterans of the punk scene (c/o Oleg Kremis/ Lvovo 12-11/ 2005 Vilnius/ Lithuania). SKAT was formed by the former DUSTAS NUODAI vocalist, Alikai and 16 OBOROTOV aka C.Q.D. are the real Vilnius punk scene. But the highlights of the scene are TURBO REANIMACJA (c/o Linas Kriauciunas/ Medininku 7-16/ 2010 Vilnius/ Lithuania). Other bands are kids from MARICHUANA and Benas who does a project DEPRESIJA and also lit-collage-nonsenses zine *Jokios Prasmes* monthly xeroxes of old bus tickets (Benas/ Taikos 24-69/ 2017 Vilnius/ Lithuania). In the handsome city of Kaunas, punks vanished in tons of sportswear jackets and dusty bricks. The bands include SH., ZAMBA, RUPINTOJELIS, JOLLY ROGER, more nonsense. The band PSEUDOPRIEMONES is now intended to do only Polish hardcore and fly in planes. They also publish an almighty zine, *Koks Nors Kelias*, that answers all letters, provides all contacts and hope to do all activities. We are deeply inspired if we can afford mail, this is a slight problem. We talk nonsense but we do the work. But most cute people I believe live in little towns. Our port Klaipeda has little punk but more of an indie scene. Punk bands were PAGULEK IR PAMASTYK or KLAIKUS SAPNAS. There is a guy in the sandy beautiful nature of the Kursiu Peninsula. He's an activist and gonna work in the Klaipeda gig place in an old cinema and does punk gigs on a beach with sailing races. Write him! (Ruslanas/ Preilos 79-1/ 5870 Neringa/ Lithuania). Siauliai is a cute rock town but not punky. Alytus has several drunk punk bands like NUOGOS VARLES or NSO. Varena is a little town where everybody gathers mushrooms but there are a bunch of punk bands left, great island. Panevezys is the home of KANCIA, a Nirvana/Ramones influenced band (c/o R. Naujoskas/ Parko 77-47/ 5309 Panevezys/ Lithuania). In the woody east there is Aleksas Navickas (Taikos 1-12/ 4730 Svencionys/ Lithuania) he's thru several band/ tape activities and lonely. His drummer in a village kept telling me of pre-war vodka home-brew technology near some wild lake. He does a *Street* zine, letters, esp. from Crass/Chumbawamba fans will make him feel better in his work of fireman. In Jurbarkas there's also a cute band, PEDAMIS SKILIMAS (Kranto 13/ Jurbarkas/ Lithuania) and so on. Be sure next morning that you are writing to *KNK* zine (Jonas Oskinis/ Balninku 4/ 3005 Kaunas/ Lithuania) (Phone (0127) 734908 / Fax (0127) 706642 mention to Jonas Oskinis 734908).

As you see we simply have no records out (or in or up or down), but I believe we might find some cure with playing only for workers partys/feasts or in agriculture. There are things, great things, not some scheme. Jonas Oskinis.

Hi, this is Luk Haas and I just came back from the Baltic states. Hmm, let's see what can I add to the very complete report Jonas wrote above. I met three punk bands in Vilnius and a number of they friends. They organized a small party at their meeting place and TURBO REANIMACIJA, SKAT and ERKE MAISE played. Their meeting place is in the basement of an old wooden green house which serves as the neighborhood kids' animals club upstairs. There you can find hens, rats, hamsters, fish, whatever. Downstairs play punk bands. There was a good atmosphere of friendship and fun and the bands were really great despite their basic equipment. Oleg, the manager of ERKE MAISE, is planning to organize a big punk festival at the end of June (yeah, you've missed it!), where punk bands from all Lithuania, Latvia, Estonia, Russia, Ukraine and Bielorussia should play. Oleg would be really interested into getting in touch with as many bands as possible in the west, but also in Asia. (Oleg Kremis/ Lvovo 12-11/ 2005 Vilnius/ Lithuania). He can

speak and write good English. Other dreams would be to organize gigs for foreign bands and to go play in other countries. If you have any idea how to help, please write to him or to Jonas of *KNK* zine.

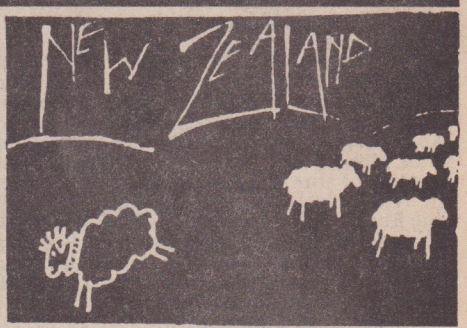
I also went to the Neringa peninsula where I met Ruslanas (see above report). I'd like to add that Ruslanas is also doing the only pirate radio station in Lithuania, Radio Gaga. He's transmitting from his farm near the sea, with a self-made transmitter, broadcasting punk music all over the village of Preila (see above report for his address if you want to send him stuff for airplay). The Preila people would be delighted, as would the local elks which live in the neighboring pine forest (the peninsula is a national park). I'd like to thank here all my Lithuanian friends for their help and friendship, but more especially Jonas and Ruslanas, as well as their families. Go to Lithuania now!

Latvia

Well, this is still Luk Haas, and I would have liked to tell you everything about the Latvian punk scene, but Latvia was really cold in late April, there was snow, and as I was sleeping in my car all way long, I was frozen and my mind was kind of stopped there. I had very little time in the country and was in no mood of looking for 15 kopek coins to give phone calls around. You know, public phones work with 15 kopeks coins only, and as the prices went up like crazy even for local calls you need a whole lot of coins (15 kopek= US$0.0012!!). Of course, it's impossible to find these coins nowadays and many public phones are anyway out of order. The only solution left is to queue for several hours at the local post office. So I'll just pass you the address of a Latvian punk zine, *Wilks*, which is also the contact address for the punk band NAC DILONIT APSEDIES: Edgars Embergs/ Mucenicku 28A-32/ 229500 Kuldiga/ Latvia. Go to Latvia and check it!

Estonia

Well, driving further northwards I ended in Parnu, Estonia, where I met the local punk band MY WAY. They told me that the French punk band HANKY PANKY came already to Parnu to play during their tour of Estonia (I didn't know) so they were not surprised to see me. Estonia has a long history of punk bands and there are many other ones besides the famous J.M.K.E. (which I interviewed for MRR last year in Germany). One of the first punk bands in Estonia was GENERAATOR M, back in the late 70's. Then came the famous PROPELLER, and also VELIKIJE LUKI, in which played Villu (now in J.M.K.E.). VELIKIJE LUKI are still around and they have several tapes out (on Kooperatiiv Kuldnokk/ Lohu St. 12/ EEoo26 Tallinn/ Estonia. Kuldnokk also released J.M.K.E. and ROOVEL OOBIK tapes for Estonia.). KULO, sometimes written KOUUELLOOO? are other local punk stars and have several tapes out on Kuldnokk too. They also have 2 songs on the "Eesti Pop & Rock N 11" compilation LP which was released on Melodiya in 1991. Not so famous punk bands include PUNKT (from Tallinn), VENNASKOND, OSAKOND 79 (from Tallinn too), ATARINIST (from Kohtla Jarve), OTK and MY WAY (from Parnu). You can contact OTK and MY WAY through: Conrad O'Connor/ J.V. Jannseni 8-22/ EE3600 Parnu/ Estonia. J.M.K.E.'s address is: Villu Tamme/ Weizenbergi 8-5/ EEOO10 Tallinn/ Estonia, or: Lembit Krull/ Valdeeku 9-2/ EEoo26 Tallinn/ Estonia. J.M.K.E.'s records are available in the west through Finland's Stupido Twins label (P.O.Box 301/ 00121 Helsinki/ Finland). Please note that Estonia experienced the worst postal rates raising recently, with the rate for letters to Europe going overnight from 5 Roubles to 20 Roubles, and letters to the rest of the world going up to 50 roubles!!! (average salary in Estonia is 2000 Roubles per month). So I guess Estonians would welcome I.R.C's. OK that's it. Luk Haas/ 28 Rue de Soultz/ 67100 Strasbourg/ France. Hey, go to Estonia too, it's really worth it...



After many attempts I've finally managed to get this New Zealand scene report in. I'll start in my city, Palmerston North.

LUNG get first mention. This band have a Subpop type sound and have a released a CD on Yellow Bike Records. They used to be called THE CLEAR and were originally a five piece and released an EP on Ode records. Then they lost two members and stayed as a three piece. LUNG are Phil Williscroft (bass), Dave White (guitar, vocals), Brent Gemmill (drums). While still under the name of THE CLEAR, they released a CD called *Live Stomach* on their own CD only label, Yellow Bike Records. Dave is the founder of The Stomach which is a place for bands to practice and gig. The Stomach also offer music lessons, and *Valve* fanzine which specializes in providing news about New Zealand bands. Yellow Bike Records have also released a CD which features LUNG. Other bands include FEAST OF STEPHENS who were once called EARWIGS UNDER FIRE. The band wrote a song called Dunedin sound when Flying Nun were channelling all their money into Dunedin bands. FEAST OF STEPHENS are heavily influenced by STRAIGHTJACKET FITS and THE WEDDING

Scene reports

PRESENT. RAKE, who are now are a three piece, have been compared to Cop Shoot Cop (who they've never heard of) and Big Black by a writer in the national music monthly tabloid *Rip It Up*. DAMASK, who have now split, are also featured on this CD. DAMASK started life as ROOM 101 and were heavily influenced by The Clash and The Cure but moved towards aChrome/Sonic Youth type sound. THE FLICKERING, a goth band who were heavily influenced by Joy Division. WILD HONEY PIE have a Beatles influence. NODDY ON THE CROSS, who started as a joke band with student radio station DJ's picking up instruments and started getting popular, contribute two taracks and have even played support with David Kilgour (exCLEAN). K-TEL DANCERS are a gungy band who have two angsty type sound who have also now split. SILENT SCREAM are a young power metal band with Metallica/Slayer influences. VAMPYR had a Sonic Youth sound complete with female singer. EQUISITE CORPSE contribute the last song. This band has only two members, Dave White of LUNG and Tim Simpson.

Not on the CD but also worthy of mention are JOSEPHINE BEWITCHED, who are a four piece speed metal band with an original sound as far as I can tell. ETHIOPIAN LARD FARMERS are a band well worth watching live. They feature a male belly dancer as frontman, Paul Morris aka Borris, who rants about Jenny Craig, The woman who runs Weight Watchers (A diet scheme) being the devil amongst other things. After a free gig in a park Boris went into hiding as the police were searching for him as some members of the public found his obnoxious sick humour offensive. He had warned parents to take their children home as things were going to get a little sick. ETIOPIAN LARD fARMERS are going to feature on a 4 band CD release with RAKE, FROITHEAD and SAUSAGE ROLL. FROITHEAD are an industrial with Claire Pannel on vocals. I don't think she's a very good vocalist because she has a noticable lisp. There is a punk shop on the student radio station "Radmass" every second Sunday from 10pm-1pm.

Wellington speedcore band S'M'U'T (Sexual Mutants Under Tension) are rumoured to be splitting due to fights between the members. One of the members appears on an "Absolutely Positively Wellington" advertisement. Many people reckon they have sold out because of this since Wellington is home of the Parliamet buildings. Their tape is available from S'M'U'T' c/o Simon, PO Box 14156, Kilbirnie, Wellington, New Zealand. Simon's stopped his punk show on Access Radio as he had to start paying it. I don't know if he's still doing his fanzine *Social Disease* or not.

Also from Wellington are THE SCHIZOPHRENICS who are a four peice with members around 17 yrs old. The band have a tight US style hardcore sound. I don't know if they have any product available for sale or an address unfortunately. T'A'B' have a mini-LP, *The Argumentative Bastards*, of which only 500 copies were pressed. It had a great sound with melodic singing, a reggae song, and a cover of John Denver's "Country Roads". Last I heard T~A'B' were looking for a new drummer. T'A'B' c/o Illegimate Productions/ 143 Abel Smith Street/ Wellington/ New Zealand. SHIHAD are the first New Zealand thrash/ speed metal band to get an EP out on both vinyl and cassette with national distribution. SHIHAD have as sound similar to Metallica and Testament. SHIHAD are the managed by Gerald Dwyer of long time New Zealand punk band FLESH D-VICE.

FLESH D VICE have a live six track due out on vinyl soon. STICKY FILTH who released the LP *Weep Woman Weep*, of which there were 1000 pressed, caused a lot of controversy amongst the self righteous with DJ's burning the cover due to the album's title and the fact that the inner sleeve had a swastika (it was a picture of the drummer's tatoo). Another album Nectar Der Gotter was released, again the pressing was limited. The lyrics avoided the issues that stirred up the shit were avoided with personal issues mostly covered. STICKY FILTH had another EP coming out but the Australian pressing plant went into liquidation and the band will not only not be getting their money back but will not get their master tape back. The present STICKY FILTH drummer, Paul Tattersall, used to be in hardcore thrash band DAS UNTER MENSH who claimed to be New Zealand's answer to Cryptic Slaughter. DAS UNTER MENSH put out a live 5 track 7" EP which sold out within three weeks of release. The band consisted of three brothers and a long time friend and released a demo entitled *Scary Skulls*. They've have since changed their name to TENSION and released another EP of which only 20 were pressed and included an Irish Rovers Song! TENSION/ 16 Record St/ New Plymouth/ New Zealand.

Still in New Plymouth, Ima Hitt Records have finally got HARRY DEATH's beautiful LP out. Many people have been in this band the only core member is Phil Caswell. HARRY DEATH started out life in Palmerston North in about 1985. Phil has moved up and down New Zealand trying to find permanent employment. Another Ima Hitt release is COLIN LONG's 10" EP which includes a song about Page 3/Pop Star Samantha Fox. Colin Long was in the TOXIC AVENGERS but was killed in a street fight. Ima Hitt/ PO Box 407/ New Plymouth, New Zealand.

SALAD DAZE are a tight Auckland four piece who have a sound similar to many DC hardcore bands I'd say that Fugazi, Dag Nasty, 7 Seconds are the biggest influence. The band have released two 7" 4 track EP's. The first was originally recorded as a demo. Jello Biafra-wrote after a copy as did many people in Europe. The Second Ep *Gib* is highly impressive on green vinyl. Only 250 were pressed though. A new EP is due out in January an T-Shirts will be done soon and will be reasonably priced. SALAD DAZE/ 33 Mountbatten Ave/ Glenfield, Auckland/ New Zealand.

SALAD DAZE play with THE WARNERS quite alot this band have been around since the mid 80's. Their first 7" was recorded in Palmerston North. THE WARNERS then released an LP called *Hit And Run* and then an EP on blue vinyl titled *Sattelite Surfing*, THE WARNERS releases are distributed by Flying Inn/ PO Box 677/ Auckland, New Zealand. The drummer on the Sattelite Surfing EP now plays in the Australian BASTARD SQUAD.

Brainless Child fanzine may or maynot still be going. Kelvin has been living in Palmerston North so he can go to more gigs but will now be back in Levin. Kelvin/ 43 Featherston St/ Levin/ New Zealand. Thrash, death speed metal band might also be stopping as the editor lost his full time job. Paul says that he'd like to keep it going. Write to *Aaaarrghh!*/ PO Box 782/ Palmerston North, New Zealand.

FREAK POWER are Auckland band with a sub~op sound. They used to go under the name of THE OSTERBURGS. FREAKPOWER/ 39 Curran St/. Herne Bay/ Auckland, New Zealand. SECOND CHILD, who I've never heard, also come from Auckland and have an EP out which everyone I know that has heard it likes. THE NIXONS are a band I dig but the guys in SALAD DAZE tell me they think they're a bunch of rock stars. Other 'zines are *Taranaki Underground* which is on glossy paper *Taranaki Underground*/ PO Box 39/ Oakura, Taranaki/ New Zealand. It's up to about issue 16 and features a STICKY FIITH interview amongst other things. DISMEMBERED c/o Jason/ 1 Homer Pl/ ChristChurch/ New Zealand. *Hit This Up* put out one issue with a compilation tape but Swan's house burned down so I don't know if it's still going write to Swan c/o T.O. Jackson/ R.D. 1/ Waikouaiti, Oatago/ New Zealand. It covers The Nerve Centre which seems to be similar to The Stomach Centre. Bands appearing from the South Island I know of only GORSE and SPERMICIDE (an all girl band) I think that both have now split. Also worthy of mention are HEAD lIKE A HOLE who are a funk metal type band with two male guitarists playing naked. This band has one release I know of unfortunately I don't know the address. WALTER MITTY, who play an almagamation of style, and are from the top of the South Island. SKAPA are a ska basnd from Wellington with a 4 track cassette called *Skaparty*.

That's it from me this time. I'm running a mail order service for New Zealander's searching for independent releases (fanzines, records etc). If you could help out in any way write to me or even if you can't but are interested in New Zealnd stuff. Tape traders please send lists you'll get mine in return. Also, when-writing to a New Zealand address please include 2 IRC's or enough cash to cover return postage.
Chris/ PO Box 4371/ Palmerston North/ New Zealand

P.S. An anarchist conference was held in Wellington during the weekend of the 24th April. For more info write the Direct Establishment Committee/ PO Box 318/ Wellington, New Zealand.

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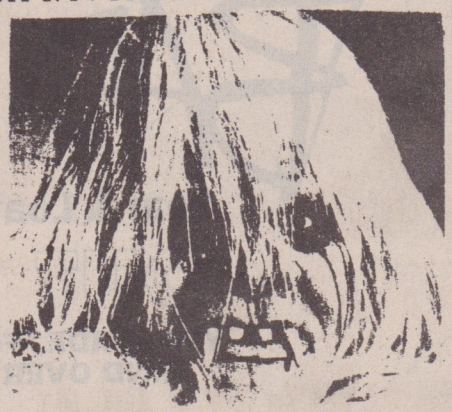

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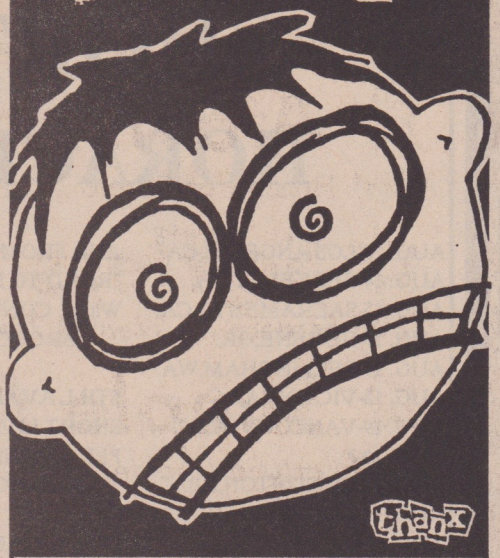

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BOMBSHELL --7"
New G'ville band with a slighly off kilter sound some liken to a blender full of Samiam, Sonic Youth, and a dash of Raperman, among other things. Contains ex- People's Court, That Guy Ray, and myself (so there goes my objectivity, huh?)

RADON --7"
Now on the third pressing, This features two rockin songs with Brent (ex- Stabilizer) on vox, and two insanely catchy songs with Dave (ex- Minimum Wage) on vox. MRR, Flipside, & Cometbus are down with this, so check if out or be forever doomed. (new songs on comps and a 7" on the way...)

SPOKE "Celebrated"--7"
Full-on buzz-bitting, emo-melodic inspiration rolls off this burgundy saucer. Three pasta-core kids trade off on the vocals, each with a different approach (there's even a catchy power-pop tune and a tense instumental.) (New songs (comps & 7") out from various labels soon.)

NO IDEA #10
A blow-out issue featuring two 7"s for the price of one: Jawbreaker/ Samiam & Spoke/ Radon/ Gruel/ Bombshell. Will have interviews & stuff... I'm grumpy: it was supposed to be out already, humpf! (out August).

NO IDEA #8
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An interview with HUASIPUNGO, New York's only South American (influenced) HC band. Questions asked by (the Italian HC Goddess) Marina Lecesse and (the Chillean HC Beast) Claudio. Answers supplied by: Esnaider (E): vox, Mike (M) :bass, Dave (D): guitar, Amanda (A): Geetar, Naoki (N): drums.

MRR: HUASIPUNGO is considered a band from ABC-NO-RIO. A lot of people from the band are involved in organizing the shows; what's the connection between the band and ABC? If you didn't have ABC do you think it would be the same kind of band?

E: There's no connection whatsoever, next question.

M: I know this has been said by every band who gets asked this but I don't consider us an 'ABC-NO-RIO Band'. I help out there, as does Esnaider, but I don't have much say in what goes on there.

MRR: You at least have a song about ABC-NO-RIO?

E: We have been 'Dissed & Dismissed' as an ABC-NO-RIO band by people who consider themselves part of ABC.

M: The most important part about ABC in relation to the band is that it's the only place we've been able to play.

D: Listen, we've played other places, but the thing is, ok you can call us an ABC-NO-RIO band, but what if the place for hardcore shows was someplace else, then you'd call us that right? So we're a hardcore band.

M: The main reason I don't consider us an (ABC band) is that we haven't really been accepted there. Most of the people involved there don't really like our band, which is totally their perogative.

D: But that's not entirely true.

M: I'm not saying that it's entirely true, but it's like...

D: Most people don't take us seriously.

M: We also don't sound that similar to other so called 'ABC bands'.

E: We have all been misfits among misfits. Like punks & skins & hardcores are the misfits of society, funny thing is we're being put down by the so called punks & skins and so on. We're like the udergound inside the underground. And the fact that we do songs in Spanish has also helped the fact that people don't want to listen to what we have to say.

MRR: It is important to you to sing in Spanish but do you think it makes many people feel left out (of what you are saying)?

E:We always give out lyric sheets which have the lyrics in both English and Spanish to make sure people understand what we are saying. I can't sit down and say, "I'm going to write everything in Spanish" or "I'm going to write everything in English". If I feel like writing in Spanish I'll write in Spanish, If I feel like writing in English I'll write in English. It's no big deal.

M: In my personal opinion, if someone's put off by the fact that most of our songs are in a different language, if they're too lazy or too arrogant to listen to bands that don't sing in English, then good, I don't want them listening to us. There are so many bands from accross the country and from all over the world that either don't sing in English and have people ignore them or force themselves to sing in English 'cuz it's more 'acceptable' in the punk scene, which I think is really stupid.

D: I've heard comments like,"oh, HUASiPUNGO, Esnaider sings in Spanish and he's some kind of nationalist, and he has to prove his heritage." I don't know, for me what I get from it is whatever is the easiest way to express yourself. But I've heard intelligent people say things about the 'Nationalist' part and how they find that offensive.

M: That's like saying that every band that sings in English is trying to be an English nationalist band.

MRR: Since you live in New York City where there are so many languages and so many cultures, singing in Spanish you are able to reach more people, and you represent more of the richness of the city's culture.

E: That's the question?

MRR: What about a Japanese song.

N: I don't speak English.

E: We've talked about doing Japanese lyrics.

N: I have no idea, maybe later.

M: He's too shy. We have enough problems with Spanish and English.

E: Naoki doesn't write lyrics. He's asked if I could write something in English for him to sing. I obviously can't write in Japanese. Like you were saying, New York is such a cosmopolitan city, for example a band like DOGMA MUNDISTA in California can talk about the fact that a lot of Spanish & foreign punks come to their shows and can sing along. Here, I just started to discover that there is a whole group of Latin American and Spanish speaking punk fans. Funny thing is they never come down to see us, it's usually American kids who want to learn more about Latin American punk. I don't think there's a language barrier. Our demo tape has the lyrics translated I just sing in Spanish cause I feel like doing it' I'm not going to sit down and see what 'our public' expects from us, fuck it, we do whatever we want to do. We're not great musicians, we're not great anything, we do what we want, and as far as I know that's what punk is about on some level. And if people don't like it they can go see whoever sings what they do want to hear

D: If they don't like it we're not going to stop playing.

M: I don't want the band to be accessable, and if someone is put off by us, by the fact that we don't sing in English, then there are so many bands in New York, and in the United States, and now in Europe that sing in English. Just cause one band doesn't sing in English that's no reason to complain.

E: You see, in the United States, one thing that I feel is unfair to a lot of bands is that, for example, European bands can hardly sell any records in the U.S., while American bands can go to Europe, sell lots of records and t-shirts and come back with lots of money since Europe has such a good touring orginization, and people are open-minded enough to let good things come to their countries.

MRR: Do you think the U.S. is kind of closed-minded, that they have everything and don't need to look anywhere else?

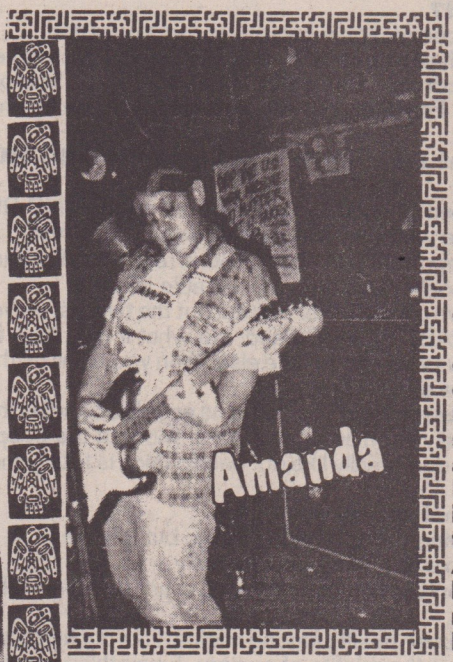
E: It's a big ego thing, that's what it is. The thing with the U.S. is that the whole touring scene isn't as well planned out or as well developed as it is in Europe. Also, a lot of people don't really care about bands from outside the U.S. There are very few European bands that can tour the U.S. that people here care about. Unless they're the Exploited, GBH or Napalm Death,unless you're at that level of popularity no one here will give a shit about you. And that applies even more so to bands from outside Europe, like Central and South America. Nobody cares.

E: COLERA (from Brazil) went to Europe, played in Belgium, stayed there for 6 months, did lots of shows, how come they haven't been able to do that here? They put ads in MRR asking people to help out but they still haven't been able to do it. This is a good band that have put out lots of records. I'm not saying that Europe is all that good, there's the other extreme of European kids trying to look American and play like American bannds and so on.

MRR: It's fine that you talk about Europe and the U.S., but what's going on in Latin America? When will American or European bands get interested in going down there? When is that going to happen? How would that work out?

M: I'd personally rather tour South America than Europe, since so many bands tour Europe. It's easy. There are people from Europe that write us and already like us because we're a HC band from NY, before they've even heard us.

E: The problem is that Latin America has a very particular economic and social structure. I heard that the Peruvian band G3 (pronounced "hey trace") went down to Chile once. I know some big name Euro bands like Napalm Death went down to Brazil. Now what concerns people the most, Europeans and Americans alike have the same conceptions of what Latin America is to begin with. They conceive Latin America to be violent, with poor economics that won't be able to support them on a tour and that their lives will be at risk for being Americans. Colombia has such a violent reputation that people ask me, "How did you survive the violence down there?" All these factors contribute to the fact that people don't want to go down there at all to begin with. Now as for bands, there are bands in the U.S. who are interested in going down to South America. I talked to Dan from No Fraud. He translated the lyrics from the 7" into Spanish, he's interested in going down to south America now, the problem would be setting up the tour, How would we work it out? Would a band play two or three cities in each country? Like would they go to Colombia, play Bogota, Medellin, Cali, the cities that have some scene going. Then go to Peru, play Lima, I think they also have a scene in Cucho, play Chile, would that be workable? Would those distances be workable?



D: No one's gone past Mexico, right?

E: Bands have played Brazil, like Napalm Death.

D: But that's on a big arena heavy metal tour, not on a do-it-yourself level. People have done that in Mexico. Like you mentioned, Dogma Mundista, which is made up of people from Mexico.

E: Usually bands go to Tijuana, they play a few kilometers from the border because most of the kids who make up that audience are American kids who cross the border for a lot of reasons: summer break, they want to go down to Mexico and drink alcohol.

M: I'd like to tour Latin America on a non-commercial level, but that's even harder than touring the U.S., and were on a level that, because of equipment and transportation, we can hardly play shows outside of Manhattan, so it's like...eventually that's one of our goals.

E: Right now for me it's more of a priority to bring a band like COLERA, who have lots of records out, who have at least a cult following of people here, to have some band like that tour the U.S. I also talked to CARAS DE HOMBRES from Panama and they mentioned that they would really like to come up here and play some shows.

D: We need an exchange, we bring them up here and they bring us down there.

E: Yeah, that would be ideal. I think that would be the first step because then people would realize that there is a scene down there. The first thing they need to realize is that Latin America is more than bananas, coffe, and cocaine. Which is, unfortunately, the image they have here, not only in the mainstream but also in the so-called HC/punk scene. Hardcore punks are not so open minded as they seem or think they are. They also have the same stupid racist, sexist, classist, background as everywhexe else.

MRR: Why don't people in the U.S. do something towards Latin America, since things here are more organized?

E: I can't answer for all those people, all I can say is that what I have noticed is that people around here don't care. That's what we talk about.

D: Communication is difficult between here and there, right? It is a dangerous place in some ways, you were telling me, Esnaider, people put their lives on the line for the price of a stamp.

E: One of our goals is to let people know that there are scenes down there. We play cover songs, and when we play live we say , "This next song is a cover song by so and so from Peru" or "this is a song by GAROTES PORDRES" or "DESCONTROL from Peru," or Venezuela or whereever. A lot of the time people react like, "Oh, I didn't know there were bands down there. I didn't know people would play this kind of music down there" and then we say , "Yes it exists'" and they say "Oh it's great you played it because now I know how they sound." Now, following that line of thought, I have been trying to get a record label off the ground to be able to press tapes and 7"s from that area. I just received a KAOS (pronounced "cows" but means chaos) reel tape from Peru, I just got a tape from ODIO QUE? from Venezuela, I'm expecting a tape from CARAS DE HOMBRES in Panama any day now. The thing is I don t have that much money to do all that stuff, but we will be pressing those 7"s. Maybe when people realize there's a scene there. Usually when you get a record from Latin America, It's something like, let's say

what they did with Ataque Frontal, a label in France pressed a few copies of their record and only a few people were able to get it, which is great, people realized there is a scene there (in Peru). The problem is by the time people get these records the bands already broken up. Ataque Frontal doesn't exist anymore. It's hard to get a message across that way. So what I'd like to do is put out records by these bands that still exist. KAOS doesn't exist anymore but the others still do. Right now after we put out the HUASIPUNGO 7"... *(laughter)*

M: Blatant commercialism rears its ugly head.

E: We'll be able to put these records out and press a good quality record because I have done copies of demo tapes before but once you make a copy of a tape which is probably 5th or 6th generation the sound quality is real low. And unless you're a freak like us who really likes Latin American punk, you're going to go, "That doesn't have good sound quality" and not give it a listen, which is what a lot of people do.

M: The best thing for North American labels to do is help distribute records, to show an interest in bands that aren't from N. America, that aren't sounding like every other band.

E: I have tapes, if anyone out there wants to do something, write to us. We'll give you addresses, we'll tell you where to go, even what pressing plants to go to if you've never done this kind of thing before.

MRR: I was wondering how it was for the new guitarist to join the band? What was your impression of the band? What made you join? Was it more the people or the music?

A: Um...I wanted to play in a band and I liked their music So I tried out and joined up. I thought it was pretty interesting, I'd never heard any Spanish HC bands, bands with lyrics in Spanish. I never really thought about a scene in South America, but it seemed interesting.

MRR: Does the band give you the stimulus to learn more about the people and culture, or just the punk scene in Latin America?

A: I'm interested in learning more about the scene. The fact that I learned Spanish in school helps me to understand more.

MRR: Dave, how many bands do you have?

D: Now? Maybe too many, but this one is a blast, it's such a burst of raw energy, it's fun. I've been in HUASIPUNGO for more than a year, since the first line up. I was playing bass, now I've switched to geetar (my favorite instrunent). Do you want to know about my other bands?

MRR: Just the number.

D: I think I'm involved in 4 or 5, I can't keep track.

E: Animal Crackers, Karen Black, etc...

D: When I heard HUASIPUNGO was starting up I already knew Esnaider and was into the world HC scene.

E: Originally in the band was Ivan and Pancho whoe were brothers from Peru, Esnaider from Colombia, and Dave on bass. Lot's of the songs we're playing now were written by Ivan who played guitar. Ivan went back to Peru where he's doing two other bands and a record store which needs lots of help, a record store in the vein of Epicenter. They're working real hard on it so if you have any old records to send them it would help. Pancho is in San Francisco working on a new band. Then we had a line-up switch, Dave on guitar, Mike on bass, Naoki, the Japanese god of Hardcore on drums, the most recent addition is Amanda.

MRR: How did you (Naoki) end up joining this band? How do you feel about joining a band that sings in Spanish and tries to make a cultural mixture?

N: HUASIPUNGO needed a drummer, I wanted to play drums and be in a band.

MRR: Did you play drums before?

N: No.

D: Naoki learned to play with us, now after a short time he's proved himself to be quite good.

E: All of us had little experience with bands before HUASIPUNGO. I had never written lyrics before. I'm tone deaf, I don't know when anyone is in tune or not.

M: That makes two of us.

E: I have no idea how to write a song. We're not musicians, except for Dave. Actually Amanda majors in music technology at NYU.

MRR: What if a larger label came to you and offered a record contract, distribution, a larger audience for what you are saying?

E: Nobody will touch us with a ten foot pole.

D: It depends on the label. If there's some limitations along with all the money, then I don't know.

E: I'd think about it. There are some labels in New York that know about us. They're doing their own thing and I don't think they're interested in doing anything with us. If it happens I'll think about it. We've been playing the whole band thing by ear. We've had to learn how to make flyers, learn how to play- I'd be part of an independent label.

M: It depends on the label. I honestly can't imagine any self-respecting label taking us because we don't play...

MRR: Suppose it becomes a trend.

M: Oh my god, that would be really terrifying.

E: I would like to know what the label was about and what they do. Would they respect us? I don't think we would sign a contract as such, but if someone liked our music and offered to put a record out as opposed to if Earache approached us and said, "Here's the contract, sign the dotted line". It's a whole different deal, we'd have to go to a lawyer.

M: I'd like to stay as non-commercial as possible. (*Dave gets up to leave*)

MRR: Why are you going away?

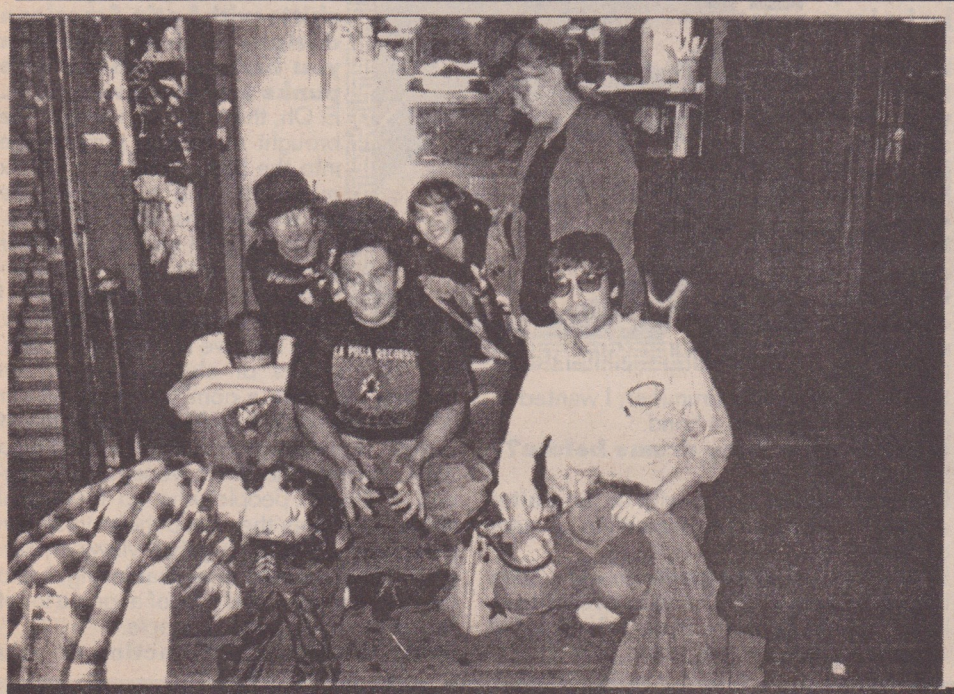
D: I've got another band practice. Check out HUASIPUNGO if you like raw, fast,wild, intense, angry hardcore.

MRR: You had really nice t-shirts with Latin American designs on them, and then you had other shirts with punks and mohawks on it.

E: Oh, that's Naoki's design. He brought more of a punk image into the band, what with his six mohawks and everything.He asked me if he could design t-shirts for us. I said do whatever you can, write lyrics, do anything, so he drew that picture, I said it's cool, he did the shirts. You see we're not hardcores, punks or skinheads...we are nothing. We are a combination of all our different personalities. All of us do different things. There are people in this band who drink, people who don't, vegans, non-vegans. I respect people who go for animal rights as long as they keep their morality in perspective, not forcing their views on others. I'm not saying I'm all that loving, I also have a lot of hate and a lot of anger, a lot of things to say to a lot of people.

MRR: What kind of reaction do you

get from the public?
E: When we play outside of New York, outside of ABC-NO-RIO we don't get any public.
M: Most of the reaction is kind of indifferent, a lot of people leave, people don't...which is fine by me. There's a few people, usually really, really strange people, who like us an awful lot.
E: People like us.
M: Most of the people that are entrenched by their own little scenes don't like us at all.
E: Jim Testa likes us.
M: Jim Testa thinks we're "almost a real band". The funniest thing that's happened is the t-shirts that Naoki made with big punk rockers on them, people that never heard us before bought those shirts. We could be playing disco and they wouldn't notice. They bought the shirt just because it had a picture of people with big mohawks on it. I honestly don't care what the crowd reaction is. I would rather have people throw things at us and make fun of us than to just stand there and go, "I enjoyed that band". I'd like the band to become even more confrontational, annoy more people.
E: I jump on stage and ask people, "Why are you here?Why? Why do you come to see us?" These people who think they are so alternative or so punk or so whatever, they come to shows and they have the same stupid mentality as everyone else. I don't care if we play to an empty space. I don't want to have people who go, "Oh they are god, they are good, we understand what they say", I'd like to contradict people, to get in their faces and shock them, scream at them, get them to react in some way. Make them move.
M: Make them leave, make them jump up on stage.
E: Make them pick us up.
M: Some reaction that's different than the ritual, either standing with arms folded nodding your head or moshing around. I'd rather see a reaction that isn't what you're "supposed to do" at a punk rock show. If you come to our shows you can pretty much react anyway you want. I'd personally rather not get smacked in the face with someone's fist, but anything short of that is totally fine as long it isn't the same thing that everyone else does.
E: We try to make people react. If there are skinheads moshing like beasts in the pit we're going to talk about it, we'll say something. People have told me I should shut up more often on stage and sing more, but nobody's going to make me shut up, I'm going to make people react. I'm not afraid of... unfortunately, I should shut up more often because there are some big, big people out there who can harm me a lot. But I'm still gonna call people on their shit. If a lot less people are going to buy our records because of that, big deal.
M: I'd rather have a show that's mutually confrontational. I'd rather get on an audiences nerves and have them get on ours than simply entertain people. I enjoy it when people think we're interesting, but...
E: We can also be fun, do sing-a-longs, have fun. We're not going to tone down or change songs to please people. I don't know if we're really a political band since each member has really different political beliefs. We have as many different political ideas as we speak languages or have hairstyles. But in our songs it's pretty obvious what were about and whast we want to say. I have gotten some response from the stuff that we've done and it's really strange. I get letters from California, people saying that they work with Hispanic people who introduced them to Mexican punk, I got a letter from this American girl in Virginia who wrote all in Spanish. It's only a few letters but it makes the whole thing worthwhile, people who understand what we're trying to say, even though it's just a few people.
MRR: So how was it learning English?
A: I've spoken English for quite some time.
M: I've always had a problem with it.
MRR: Closing comments?
E: You should see Dave without clothes, it's really...
M: The other reason to come see us, even if you hate the music and think we're annoying assholes, come and see us just for Dave Wilentz's amazing stage presence, it's better than an x-rated movie and most probably cheaper.
MRR: This band has more steryotypes, more different people from different cultures than anyone else.
M: We're sort of a U.N. of punk rock stereotypes.
E: I have talked about what MRR does, if you read the *Dear Jesus* interview, I mention that, we also talk about what affects us personally. Like since I'm Colombian, people assume I'm some kind of expert on cocaine. We also try to talk about on a political level how the violence that's happening in Latin America is pretty much the reflection of an economic system that is projected from the U.S. What else do we talk about? We have a 7" coming out...
M: People should write us for just about anything, please communicate.
A: We don't have posters.
E: We have t-shirts, two different kinds. An emo looking one and a punk rock one.
M: Write us if you can get us shows, if you want to join the band...
A: Join our fan club.
E: If you hate us join our hate club. There's a lot of people in that club already.
M: Write us, start your own bands that are better than us, we don't care.
E: Write to people and bands from Latin America.
Addresses: for more on HUASIPUNGO and the Latin American scene write to Esnaider, he has the details...and the adressess. Esnaider/San Juancito Records/ 80-50 Baxter Ave #125/ Elmhurst, NY 11373 U.S.A. Espanol/English To contact our old guitarist Ivan and to find out about his record store send a letter with an I.R.C. or two for a reply. Ivan Alegria/ Giron Jose Ma Vilches/ 1230 Zona C-2 S.J.M./ Lima 29/ Peru.



FLUX OF PINK INDIANS

This interview was done at the Powerhaus in North London on July 10 1991.

Flux of Pink Indians were and continue to be popular in the States among people who like anarcho-punk but not much has been heard from them for a while. So, when I got the oppportunity to see them this summer, I went. The music has changed a lot but they still played some of their better-known old material. I thought people would be curious to know what this band was up to. The line-up has changed a bit. The group is still lead by the singer Colin, and includes the original guitarist Simon. The other members are Phil on bass, Martin on the drums and the new edition of keyboards is Nigel's contribution. I would like to thank these guys for being so gracious with their time and also thank them for voicing their ideas and the influence they have had over the years. Interview by Monique Schubert.

MRR: You're on. How has the line-up changed from the original Flux of Pink Indians? Who's a new edition?

S: Well, everybody.

C: No, Nigel on keyboards, cause we never used to have keyboards, and Phil on bass.

MRR: What happened to the old bass player?

C: He's running One Little Indian records.

MRR: Do you still work with them?

C: No, nothing to do with us. We run Big Kiss records through Southern Studio distribution with the same people who did Spiderleg. So it's the people we used to deal with before One Little Indian.

MRR: How do you feel the new people in the band and the keyboards and stuff have changed the band musically?

S: Well, basically we had another band previous to this before Flux reformed, Hotalacio, and some of the songs we wrote with that band is what we've included in this same set. It was a bit more progressive.

MRR: When did Flux reform?

C: Beginning of the year we started. Me and Simon have been working together for years with Hotalacio and the other three had been in a band themselves and it just almost by accident happened that we were all looking for other members to sort of carry on with the groups we were doing and we kind of just merged the two groups together and decided to go along and do it. Me and Simon had these big ideas for putting on shows, using TV screens and video and all this kind of thing. And it cost a lot to put it together and do it properly. Hotalacio weren't really that popular enough to be able to do it. So, by doing Flux it was doing loads of things; it was making it possible to put on bigger shows...

S: It's not happening yet.

C: No. Well, the other gigs. And, it was also some of the stuff Flux recorded was never, ever played live, really. Last LP we only ever played in Holland and Belgium. So, it was a desire to do everything. To show people what we'd been doing over the last 10 years. That's why the set is so varied.

MRR: Does it ever bother you that a lot if people want to hear the old songs?

S: Initially. The first few gigs everybody comes wants to hear the old songs. And I think that's justified in a way because we're going out under the name Flux of Pink Indians again and that was the old songs, not the new songs. So, some people, kind of adamantly, want to hear the old songs. I think it's good that some people are open-minded and also want to hear the new ones. So, it doesn't worry us too much when people just want to hear the old ones because we just force them to listen to the new ones as well.

MRR: So, even though the new sound is pretty different, will you still address all the same issues as Flux used to?

C: Things have changed a lot really. A lot of the lyrics we were writing as Hotalacio weren't quite as obviously political, as such, more about personal issues. But that is also about ideas we feel strongly about. I mean, I write most of the songs and I never sit down and think "Right, I hate something in the world and I'm going to write a song about it.". I can't do that. The only way I can write a song is just what comes out straight on the paper. Usually my best songs are the ones that I just can't stop. I can't tell myself to write any particular subject so the songs are whatever we're feeling strongly about at the moment and that could be personal things--it could mean issues. I mean things have changed so much over the past. I find it strange to a certain extent. When we started listening back to all the songs we'd written and deciding what ones we were gonna do, ones that might be your favorite, to me the lyrics weren't necessarily relevant today, as much as you want to go out and play songs you know people want to hear. I think it's belittling to people to expect what

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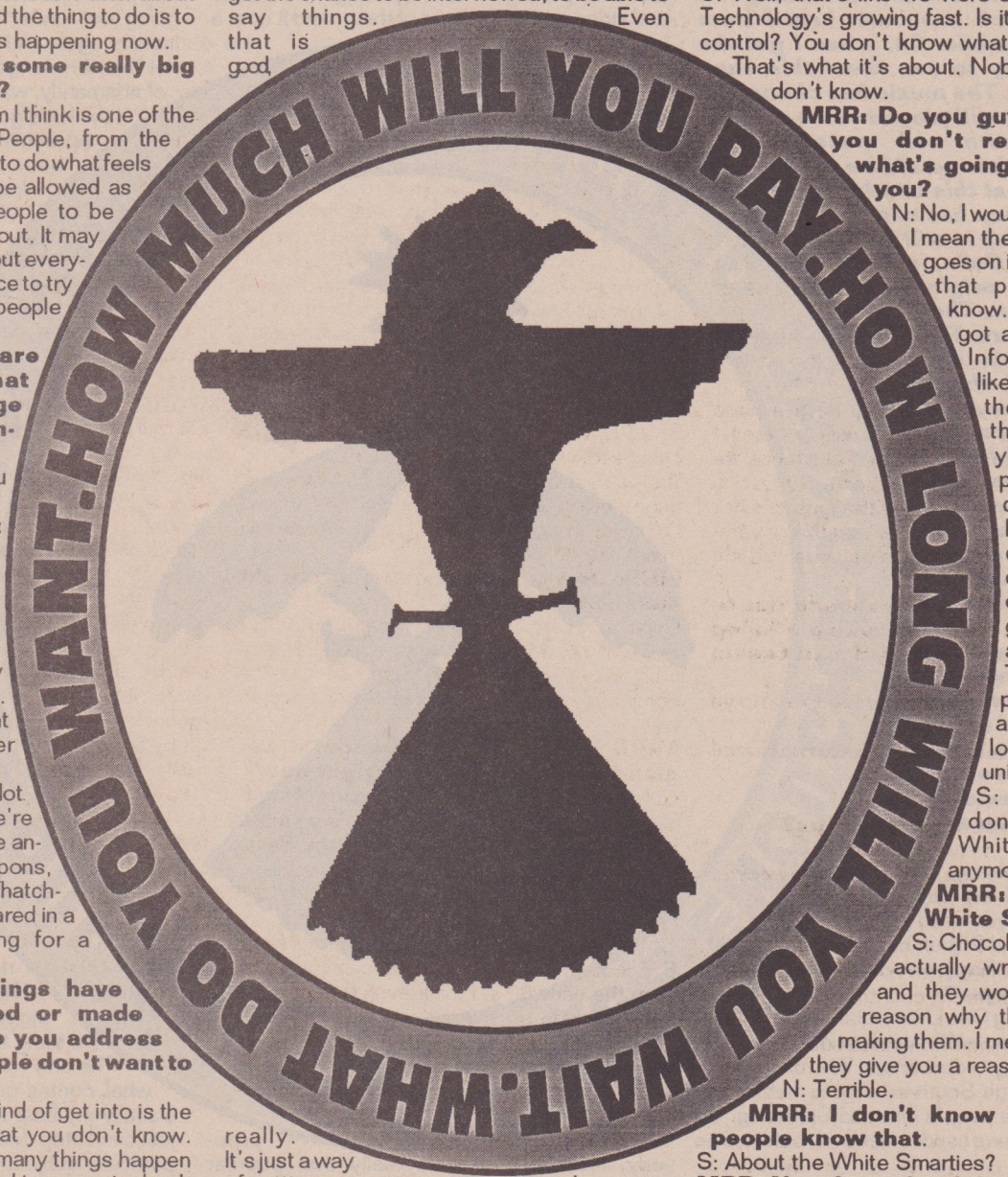

we're singing about is still the same situation. I mean the whole thing about nuclear arms is completely changed...not through protest but just through East and West relations getting better. So, I wanted to watch about singing songs like that and the thing to do is to write songs about what is happening now.

MRR: So, what are some really big issues for you lately?

C: Well, personal freedom I think is one of the most important things. People, from the world over should be able to do what feels right to them. It should be allowed as much as possible for people to be happy or at least to try it out. It may not be what they're after but everyone should have the chance to try it, if it's not putting other people out.

MRR: Well, what are some situations that you really challenge that you see happening today

S: In our new songs you mean?

MRR: Well, that would be reflected in the music in any way.

C: Just freedom really. The way we write songs about that could be just about watching the way people treat other people. I think it's really important the way people treat other people.

N: The world's changed a lot in the last 5 years. There're things that have made me angry. Say the nuclear weapons, apartheid, poll tax here, Thatcherism, but it's all disappeared in a way. Everyone's looking for a cause to fight.

MRR: But, those things have just been substituted or made more subtle. How do you address those things that people don't want to see?

S: The thing that I really kind of get into is the amount of information that you don't know. That's what gets me. So many things happen and in everything from food to space technology and you just don't know what's happening and how it affects everybody. Things that are put in food, things that they put in the air--everything. There's so much that you don't know...microwaves.

MRR: It's hard to address everything. Are your politics basically the same? Do you still consider yourselves a political band?

C: I would like to, really, but the way of addressing the problems, perhaps differently. Every Flux record was different and approached subjects in a different way; be it visual, through music or through words, you know. The songs aren't quite so political now but we take advantage of using other images or even if we didn't ever say anything on stage that was political, when we get the chance to be interviewed, to be able to say things. Even that is good, really. It's just a way of getting across to as many people as possible the way we feel and putting information across. I think we learned by some of the LP's we did, the *Fucking Cunts...* LP was just all information and like nobody wanted. We were ending up so angry about things that when we did music we didn't give a shit about the music, it was all just putting ideas across, but nobody bought the record and nobody ever plays it therefore the ideas never got across. So, you've got to think of ways relevant today if you've got an idea to put it across. It could be a visual. It could be anything you know.

MRR What's the connection with the videos of outer space?

S: Well, that's like we were saying before. Technology's growing fast. Is it going out of control? You don't know what's happening. That's what it's about. Nobody knows. I don't know.

MRR: Do you guys feel like you don't really know what's going on around you?

N: No, I wouldn't say that. I mean there's a lot that goes on in this country that people don't know. We haven't got a Freedom of Information act like you have in the States. In the past 10 years all our personal freedoms have been eroded quite significantly and no one seems to give a shit about it. There are people who are not allowed to join unions.

S: Yeah, why don't we have White Smarties anymore?

MRR: What's a White Smartie?

S: Chocolates. I mean I actually wrote to them and they wouldn't give a reason why they stopped making them. I mean why don't they give you a reason?

N: Terrible.

MRR: I don't know if a lot of people know that.

S: About the White Smarties?

MRR: No, about the right to information. I only just realized that you don't have a constitution.

N: No, we haven't got a constitution.

S: Not a written one.

N: We've got a second governing House of Lords. It's undemocratic, not an elected body, and that has say over the House of Commons. It's ridiculous.

MRR: I was surprised to read so much gossip about the Royal Family in the newspapers. I can't believe it's really

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feet smell and he never does the washing up.

news. What do you guys think about all that?

S: Well, me and Di are a bit like that, so I can't really say.

N: I think it's good for the American tourists.

MRR: I love it.

N: There's still a ruling class in this country. People don't seem to realize that.

MRR: Do you think people are just apathetic?

N: It's just the way Anglo-Saxons are. They've had to put up with so much shit over the years they just accept it. We're still being ruled by Normans, the French. It's true. It's true. They've settled their own club at the top. You can't get into it. They've got the House of Lords. They run the country.

S: The Royal Family is a history of murderers but the Queen Mother's like...like the fashion queen for the over 50's really.

N: That's another thing. They have a huge personal wealth, the Royal Family - personal and it isn't taxed! It's not taxed and there are people on the dole taking home 20 quid a week and that's taxed. And the Queen's got that - never mind the money that the govemment gives her. She's got a personal fortune not taxed.

MRR: Yeah, it's always made out to look as if people are making a living on the dole and it really doesn't seem like anyone could.

N: You tell that to the 3 million people who've fallen in it.

MRR: Well, what about international issues?

S: I would tax holiday snaps.

MRR: What are holiday snaps?

S: Holiday snaps - Monty Python.

MRR: Oh. Do you have any specific goals with your music?

S: 3 to 1 Flux, I think.

C: The main things at the moment are to play as many different places as possible, really.

N:...as many different countries, to as many different people.

C: And in the things we sing about. Try to put them across in a way that people are interested in hearing what we've got to say. Not forcing it down anyone's throat. Presenting it in a way that people are willing to listen to.

MRR: Are you going to speak more during your set? I think a lot of people who listen to your music come here and then if you don't say anything they might wonder what you're trying to advocate.

C: Well, that's something we've got to decide ourselves because the line-up as it is - well, the line-up before was mainly - we all used to live together. This time we don't. So, it's a different hold on the whole thing.

S: No one wants to live with Colin 'cause his

C: I left. I left of my own accordion!

MRR: Will you do a record?

C: Nothing's really that definite on the records really.

MRR: Sounds like you have a lot of new material.

C: We've got quite a lot of new material, really. The main thing is that we want to do a lot more gigs and do gigs differently than we did before cause when we did gigs before we never did take into consideration what anyone out there would want. We just used to do the last LP or a complete record and think - well, if this is a song we want to do - we never used to give a shit about who came along to see. A couple of years ago we did some gigs and just played the last LP and didn't play any old stuff at all and didn't really take into consideration what people wanted so that situation's changed.

MRR: Was that not successful, people weren't into it?

S: Yeah, it was but we never gave anyone a chance to say anything we just went on and did like four really long new songs and then just buggered off and that was the end, you know. Different people are involved this time so things are different.

MRR: Do you ever see any of the old members of Crass?

C: No, not really. Phil and Joy came to the gig we did in London and I saw them pogoing and stuff down at the front there. They've all completely changed as much as we have as well.

MRR: What are some bands in England that you really like right now?

C: In England? Killing Thought. Loads of stuff. You can tell just by our set. There's so many different types of music. I like Dempsey, Bass-o-matic, Dee-lite dance stuff to U.S. hardcore.

MRR What do you like from the U.S?

N: Disney World. We like Disney World.

C: Music wise, Nomeansno, that kind of stuff.

S: I kind of like the old American Hardcore from the early 80's. I think even that music's gone through so many changes now that I don't really listen to it anymore. For me, Black Flag was it.

MRR: Do you ever listen to Dischord bands?

C: Yeah, a bit, not a lot. The funny thing was when all that was happening with Minor Threat and all that, through the 80's, all that hardcore stuff...we were all too busy just being - not narrow minded about our music, but just being completely centered on our own sound and our own gigs. And I must admit we all did think, well we were never too sure about the American scene really. We never really found out what it was all about. We just seemed to think that they're singing about problems in the States and we were singing about things that were happening here. Just silly, really. That's why we never played abroad. We just used to play in this country presuming the things we sing about are issues that are here in our country.

S: A lot of the bands now are aiming to be like the American bands. Even in Europe everyone wants to hear the kind of American hardcore bands whereas in 1982 nobody wanted to hear them. All those bands came over here and nobody wanted to listen to them. We've all got different influences now because we listen to different things. So, I mean that's good in a way. Then everybody brings different things to the band. It's not just having one sound and sticking to it and then that's your sound. But, then again that's an old sound. If you listen to Flux like 5 or 6 years ago it would be like one sound and that was it and you knew it was Flux and that was it. But, now we've got so many different sounds you can listen to an old song or a new song and it will sound quite different. Some people might think that's good or bad but I think it's quite good. As Flux we can still go off in any direction we want to.

MRR: How do people react to the keyboards?

S: Well, it's the same again. Some people get turned off straight away, just thinking - oh, you know, that's not punk. I was like that years ago. That's alright for the Stranglers but anybody else it wasn't. Well, there's people who are going to think that. They might be narrow minded and maybe don't listen to a lot of different things. There's a lot of new musical technology that a lot of people can be turned off by but we're trying to use it in a good way, really. There's no reason to ignore it and think - stay as you are! Try and use it to progress. Musically it allows you to do more things.

MRR: Like more drum beats?

S: Yeah. Well, that's the thing, really. Without it we'd probably have two drummers but now we've got a drum machine and a sequencer and live drums. Ultimately it allows you to do a lot more things which is harder to control when you play live but hopefully it works and it's better.

MRR: So you're not completely against technology?

S: No, we're into live music. Everything's got to be live. We don't want everything programmed. The whole thing sequenced is disappointing. I prefer to see like a drummer and a guitarist and a bass player as well. Okay you can have samples and everything as long as it's like Tackhead. I think early Tackhead had it together and that's what we're trying to do - keep a live band but also use technology to help it along but not take over.

MRR: Any last words?

S: Get us a gig in America.

Flux Of Pink Indians c/o Simon Middlehurst/ 13 Allerton Walk/ Islington, London N7 7RN/ UK.

The Real Cool Killers have been around the French club scene for a long time. With their wild and blackened spirit rock, they've converted a faithful audience to the electric discharge that they put out at each show. After a first well-acclaimed LP, they come back with a major *Hate Yourselves*, to the point and much stronger, an album that shouldn't be ignored, because even if it doesn't create a new style, it spits out 13 songs brimming with the fire of an apocalyptic rock. This album is violent, extreme. Each title cuts like a razor blade. When you listen, you can't do anything but scream with pain (pleasure?). Interview by Patrick Foulhoux from *Violence* fanzine.

MRR: When did the Real Cool Killers start?

Buck: Three of us started in October '86. We had different lineups that led up to the actual one which is: Doms on drums, J.P. on lead guitar, Steph on bass, and Buck on rhythm guitar and lead vocals.

MRR: How' s the evolution of a French band after five years, one EP, and two LP's?

B:We made a single in 87, then the two albums in 89 and 91. All of them produced by Christophe Sourice, the drummer for Les Thugs. For us it's hard because the French audience for this kind of music is rather limited. On top of that, besides Les Thugs (even yet!), French bands have a hard time exporting themselves. Because they aren't Australian, English or American, foreign countries aren't interested in them, and they don't sell in France. In the same vein, Spliff Records has a hard time finding foreign distributors. It wouldn't be the end of the world for them to take just 40 or 50 of each of our items. So we get stuck in France witth limited sales of nearly 2000 albums. OK, The Thugs reached 8000 because of their international recognition, but they're the exception to the rule.

MRR: How did you progress between your two LP's?

B: We wanted to take a different direction. For the first one, we wanted to convey our punk, garage, 60's, Australian, and hardcore influences. On the second one, we tried to do something a little bit different, more personal. But in the end, it's not something really original. But it's for sure that the second record is better than the first; it's more open, while remaining wild. In the beginning, trying to do it more openly, I was afraid that that album would be too clean, but it's far from it. The only pitfall is that we would have liked to have had more studio time, but...

MRR: Where do you situate yourselves in the French scene?

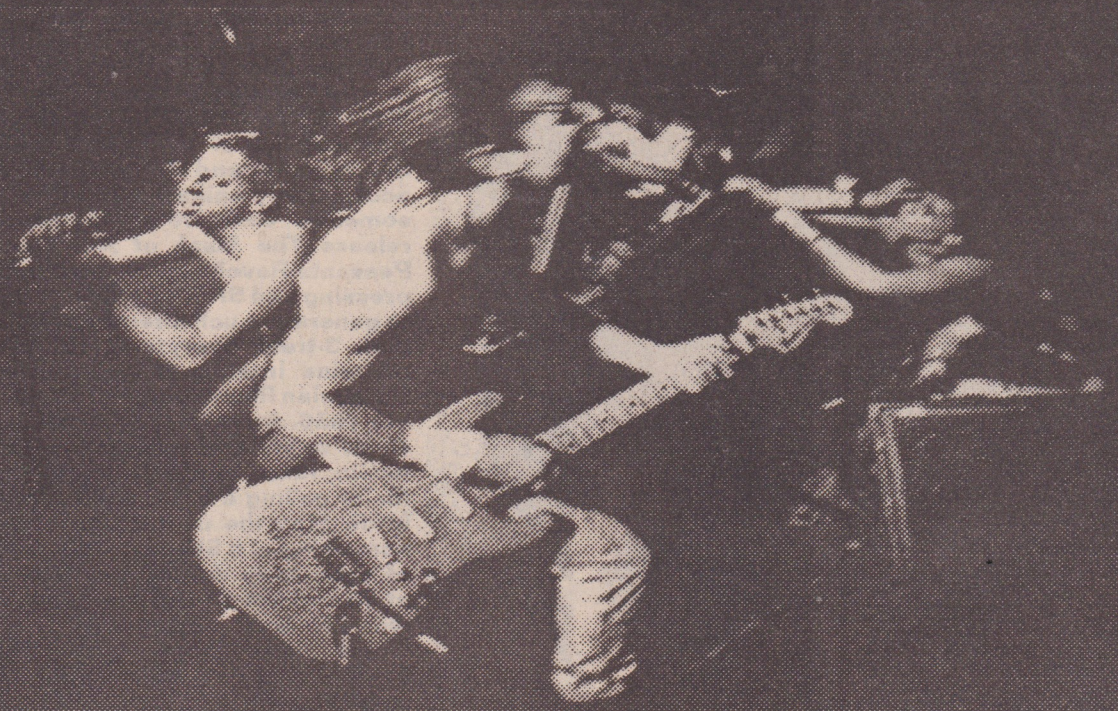
B: The Thugs have been one of my favourite bands for a long time. Actually, people often criticize me for talking about them more than the Real Cool Killers. It's an inevitable reference, as much for their modesty as for their originality and power of their music. For me, right now, it may be the best band in the world!?! There are a lot of wild bands in France, and the Real Cool Killers are part of them. What bothers me is to see a whole load of French bands that sound like the US hardcore bands of five years ago, which doesn't really make things progress. French bands should have their own identity. As for me, besides hardcore, I also like rhythm'n blues, that's why there's a hom section in "New Rising Sun" Speed is OK, but I also like slow songs; that's why there are a few of them on the second album. I don't mean that we made the ultimate record, on the contrary, the RCK are small compared to Les Thugs, the City Kids, or Parabellum. The City Kids have been around for ten years, and they don't get any recognition from an audience which only listens to hardcore right now. Yet, they're really big on stage and on record. Another example: Chameleon's Day split up because of internal problems, but where do those problems originate? It's due to the fact that a band that plays for bigger and bigger audiences, and who sells more and more records, progresses and becomes oblivious to internal problems. Which is not the case for a band that vegetates. In a band, there are four or five individual personalities and in bad times certain internal problems surge. To drive a thousand miles to play for 50 people and make just enough to pay the expenses doesn't really help things. For me, what makes me keep faith in what I'm doing is to be part of an active and solid environment where you meet super people (but unfortunately, there are also people tripping each other).

MRR: Can you talk about your lyrics? They're Important to the Real Cool Killers?

B: For me yes, as much as the music. The others don't contribute to that part. So it's really a very personal view of things:

• "All Leaders Suck" warns you about all

HATE YOURSELVES



leaders. It's a song that particularly aims at Jean-Marie Le Pen, leader of the National Front, who gets 15% of the votes in France.

•"905" is a song about crazy people who organize a festival in the mountains beside Clermont-Ferrand (HP 905). It's a song that talks about blasts you can have with wild and crazy people. The kind of hallucinogenic party I particularly enjoy.

•People have criticized the title "Baghdad Storm", saying it's too much of a current event. In fact, by doing an instrumental with no lyrics, I wanted to take no stand neither for Bush, nor for Saddam Hussein. I saw that more like the soundtrack for one of the documentaries showing the bombings of Baghdad. There's wrong on both sides. Saddam Hussein is no angel, but if Kuwait had been a poor country, it would have changed many things. But seeing that it's a country with petro-dollars and American interests...

•"Hate Yourselves" talks about people who want to change the world. It starts on an individual level. You want to change the world, you talk about it, but you don't do anything. On the general level, it's the same. Mass media make big theories but if kids from third-world countries died on their doorstep, they wouldn't like it.

•"Perestroika Uber Alles" is a call to Eastern countries who shouldn't charge head first towards our consumer society, disproportionately money-oriented. Some may think that I simplify things too much; it's true that it has to be set in its context. It's also sure that Russians will never listen to this album, but... Songs are utopic, an alternative mode of expression, very important for me. I say things that I would not necessarily say in everyday life.

•"New Rising Sun" is a song about Jimmy Hendrix, on the fact that he should get his ass back into this life and put a little order into this world run by money.

•Finally, "In Dollar God We Trust" talks about the new abusive use of ecology in advertising which becomes just another way to make money...

MRR: So finally, the colour is black.

B: Black because, in the long run, when you look at society, watch TV, you wanna puke, take a gun, shoot the TV set, and put a bullet through your head. Most people are so fuckin' stupid, that you don't want to bother to look for solutions to our problems; you just feel like screaming...

MRR: You're pessimistic.

B: Yeah, rather. On the last record, for exarnple, "Something Wrong" talks about suicide, a subject that often comes back in my lyrics. What's there left to do but put a bullet through your head. Don't worry, I won't do it in front of you (*laughter*).

MRR: What about music?

B: The four of us participate. Each person lays his brick. At first, you just wanna do the same thing that you listen to, just to make a record with your name on it. But, after five years, you don't feel like doing Radio Birdman like Radio Birdman, or the Stooges like the Stooges, you feel like doing something original. At first, it bothered me that the other band members didn't listen to the same music as me. Now, I think it's an advantage. That way we can go towards something more original, more diversified. Even if we haven't reached that yet, I hope that we're on the right track...

MRR: What are your projects after this record ?

B: Last year, we toured Switzerland and Spain. We would like to tour elsewhere, why not the States? On the other hand, I don't really feel like playing in England. It's not because US rock is more interesting than English rock right now but it seems to me that Americans are more open, less protective (in the underground scene, of course). In 1992, we'll try to make another album, with more studio time. I'd also like it to be a concept album, on Herman Hesse's book *The Steppenwolf*, 10 wild and diversified cuts with a big sound. Right now, it's only a project.

MRR: You talk about the US, do you feel close to certain bands?

B:The Stooges (*laughter*), Hüsker Du (*laughter again*), Moving Targets and Sonic Youth are the most interesting right now. I find hardcore a little repetitive—nothing really new since Husker Du, although Jawbreaker or Bad Religion are excellent. I also love Soul Patrol, but sorry, it's a Swedish band...

MRR: The Real Cool Killers are a garage band?

B: It was true, it's not anymore. That gives a 60's punk image with a quite limited sound. I want to have a powerful sound, while staying rock and wild. Even if we have to play in front of 10,000 people, it must be wild and disturbing. Don't expect me to sing in the future. I'll scream 'til I stop playing.

Spliff Records/ 8 Rue de la Treille/ 63000 Clermont-Fd/ France

SHELLEY'S CHILDREN

Shelley's Children are: Coral, lead vocals; Steph, vocals; Greg, guitar; Neil, guitar; Phil, bass; Jack, drums & percussion. Forthrightly political, six piece outfit who originally formed "around summer 1989" in Reading. SHELLEY'S CHILDREN create a curious musical cocktail of super-fuzz punk guitar, sixties melodies and effervescent seventies pop occasionally spiked with violin supplied by sometime conspirator Imogen. Their debut release *The Mask of Anarchy* mini-LP on Peasants Revolt rapidly sold out of its initial pressing and SHELLEY'S CHILDREN went on to generate much interest with the release of their 3-track *Everytown* 12", the title track contains intelligent lyrics addressing the Hungarian Revolution of October and November 1956. Andy Chapman met Neil, Greg and Coral to try and discover more about their music, ideas and objectives - prior to John Major calling a General Election.

MRR: Why the name? There appears to be something of a Shelley preoccupation as one of your early demos was entitled *Frankenstein* and the title of your first vinyl release was *The Mask of Anarchy*.

C: Well, Neil was going through his "Shelley phase" at the time! Shelley was also one of the more well-known anarchist poets.

Neil: The demo wasn't called *Frankenstein;* it just had a picture of the Frankenstein monster's head on the cover.

C: Obviously, Mary Shelley wrote *Frankenstein* the novel and we thought that it would be funny to tie the name of the band with the artwork on the front of the demo.

N: But it wasn't funny. Some of us also wore Frankenstein masks on stage. But the whole Shelley connection isn't a "preoccupation," it was just a youthful phase. Anyway he was good.

MRR: Have you considered putting any of Shelley's words to music?

N: We attempted that once with the song "Freedom's Flag" but we dropped it because it was pretty crap.

MRR: Which poems did you use?

N: We used "Song to the Men of England" and "Ode to Liberty".

C: It was along the same lines as "Rawfolds".

MRR: Who is the major lyricist? To what extent do you share ideas before writing a song?

N: I'm the main lyricist but there isn't any real collaborating as such. "I write the songs that make the whole world sing!" Then I record a very rough demo of them and hand it to Coral who sorts it out with the rest of the band. Obviously, things change along the way and the music gets re-arranged but the lyrics stay the same... unfortunately.

C: Unless there's a fill-in lyric which might fit a certain part of the song quite nicely...

MRR: So Coral do you ever object to singing certain lyrics that Neil has written?

C: Very rarely, if not at all, but on one occasion I refused to sing the song "Jimmy." That wasn't because I disagreed with the words. It was just a really bad song!

N: Anyway for a start we agree politically with most

things...
G: Well, us three do, but not everyone in the band does.
N: We get around this because the others aren't that bothered about politics; they're just happy to be "rock 'n' roll stars"!

MRR: You've done various cover versions; so what's it all about?

G: They're all good songs, we like them and it's fun to do.
N: The first one we recorded was "Born Too Late" for the *Fuck EMI* compilation album. The reason we chose that was because it was the first decent one we found in EMIs catalogue included in the Guinness book of *British Hit Singles*.
C: And we also had a tape of it which is more important because it helped us know how that song went.
G: We'd also looked at other songs from that period and reached the conclusion that we wouldn't do "New Wave" covers. For example, BLONDIE which is very polished pop and we didn't want to do that.
N: We've done covers of songs that are totally different from the original versions.

MRR: Such as?

N: A version of the MONKEES "I'm A Believer".
C: But the ABBA ones are more prominent.
N: They usually go down really well at our gigs. We've got a lot of respect for ABBA and the BAY CITY ROLLERS! I should say that I love the BAY CITY ROLLERS but I think sadly, most people think otherwise!

MRR: I gather that there's a "Country 'n' Western" influence creeping into your newer material?

N: Gram Parsons is my hero! It's always been there since "Wedding Bells" and it works.
G: The structure and phrasing of our songs and "Country 'n' Western" is very similar. Our music is three chords and so is "Country 'n' Western"...
N: It's easy to play, easy to sing and people like it...

MRR: So do you reflect the three "Country 'n' Western" elements of "drink, women and sinning" -sic-?

N: We're focusing on the sinning aspect.
C: We don't sin or sing for that matter.
N: But we haven't really done it that much.
G: You can take the songs either way but if they're taken the way that isn't intended then you would have to be pretty stupid.
N: Some people think that "Wedding Bells" is a very serious love song.

MRR: But obviously it's a skit.

N: No, it's a very serious love song!
G: We also want to introduce some form of "performance" into our live set but NOT in the CHUMBAWAMBA style.

MRR: How?

N: Jimmy Swaggert has just joined SHELLEY'S CHILDREN!
C: We want to make things more interesting.

MRR: Whenever I've seen you gig you always appear to be very motionless and earnest.

C: Greg and I left the band for a while. Then I went to a gig and it sounded good but looked boring! So it definitely needs something done to make it more visually entertaining. It's quite odd because we're all fairly jokey people.
N: We intend to do some choreography but what form it will take... well, wait and see but with it we want to project FUN. By the way have you seen the ABBA video?

MRR: I'm afraid not.

C: We want to get our music sounding good and having a strong visual focal point will complement that.

MRR: The song "Rawfolds" on *The Mast of Anarchy* was lyrically the most direct song on that record - will you newer material continue in that vein?

C: Yeah, some of our songs are quite serious.

G: Our newer material has more political undercurrents. We were initially worried about putting the politics into the songs because of the problems of putting these ideas across as inexperienced songwriters. It can appear very murky and naive and now that songwriting is coming across more easily, it's better to express ourselves.

N: The reason that our lyrics aren't politically upfront is because we wouldn't be able to do it really well. Woody Guthrie did it better!

G: The songs that we think are our best are the ones that are trying to state something interesting and not the cover versions. But we don't want to kill the songs stone-dead by emphasizing the politics too much because we do want to entertain.

MRR: So you believe subversion can be fun?

N: Yeah.

C: Politics can be fun and we don't want to take ourselves too seriously.

G: Our lyrics might be "subtle" but if people are keen to know what we're singing about then we'll tell them. On the back of the Everytown record sleeve is a list of books and cross references which indicate what we're about.

N: So if anyone wants to know what the songs are about then they can go and read these books. They will probably find all the lyrics in there!

MRR: Some of you are involved with the Thames Valley Anarchists. How far do such activities overspill into SHELLEY'S CHILDREN?

C: Quite a lot because we play mainly benefit gigs and we've been involved with various benefit records, the latest being the *Greatest Hits A Benefit for The Trafalgar Square Defence Campaign* compilation album. We also tend to play with people like Robb Johnson, CHUMBAWAMBA and BLYTH POWER.

N: We've done a few gigs with the "indie" bandsand, the more heavily politico-type bands. Obviously the Thames Valley Anarchists and SHELLEY'S CHILDREN are related because they're both very much part of our lives...

G: We can't separate the two!

N: We'd describe ourselves as "class struggle anarchists" but we don't believe in elitist "life-stylism" - living in a commune and basically dropping out. That form of anarchism is just as much a perversion of anarchy as the mass media interpretation of anarchy.

C: We've got friends who refuse to talk to some people because they don't share the same beliefs. If you don't talk to people you don't agree with then how can you try and change or persuade them to think otherwise?

G: There's far too many divisions.

C: I'm definitely not into reading reams of political theory or history. I go by how I feel!

N: We must be individuals but within the collective. The way I see it for example, with the Poll Tax is what really worried the government was that it wasn't just X thousand anarcho-punks refusing to pay but single parents and people living on council estates.

G: It was a broad section of people who refused to pay which included Conservative Party members. That was incredible!

C: What really annoys me about this country is that politics is a dirty word. Some people proudly state that they're not political but that's nothing to be proud of because everyone should be politically aware. We can't get away from it!

G: And it's got nothing to do with joining your local Labour or Conservative Party but more to do with thinking about where you stand regarding specific issues.

N: That's relevant to the "class struggle" because people are involved whether they like it or not.

C: As long as you support one of the three major political parties and stay in the mainstream then you're regarded as okay but if anything else then you're slagged-off and put down.

N: The three main parties are basically all the same.

G: Well, they're not really political because they avoid politics and real issues.

MRR: Obviously whoever wins the next General Election the overall situation will remain the same with the status quo being well and truly preserved. The same few will hold onto the wealth and power and the same majority will be poor...

N: That was something I didn't particularly like about CRASS and their affltude towards the class issue. They claimed that it didn't exist, which is like John Major advocating a "classless society". The only way he can create a "classless society" is by getting rid of the working class. It will probably be done by starving them all to death!!!

"And you didn't have to say a word
I could see it in your face
This is the winter of our discontent
Tomorrow is just another day
The first of May. "
"Everytown"

The band are currently in the throes of recording a 4-track 12" which will contain "Jericho" and "Paint The Town Red" plus two other songs. Although Neil co-runs the Peasant's Revolt label, SHELLEY'S CHILDREN are making arrangements with another independent label to release the disc because "we want to do something without the responsibilities and it will be nice to just go along and be musicians." This will be followed by their debut full-length LP. A series of separate gigs with CHUMBAWAMBA and BLYTH POWER are also in the offing and the possibility of a very brief European tour by the end of the year.

Reading Matter:

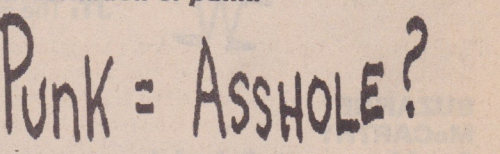
The Kronstadt Uprising - Ida Mett
Hungarv '56 - Andy Anderson
The Russian Tragedy - Alexander Berkman
Cry Hungary! - Reg Gadney

SHELLEY'S CHILDREN c/o 24 Catherine St/ Reading/ Berkshire RG3 1DN/ England

simple machines

goddess-like in their splendor, shit kickin' in their spare time

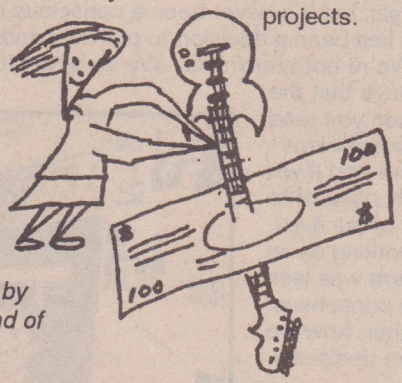
simple machines is a small record label based in Arlington, VA that puts out mostly compilation 7" records of bands in and around Washington, DC. In this interview, conducted by 12 people in January, 1992, with the help of Kelly Riles of Velocity Girl, labelmates Jenny Toomey and Kristin Thomson outline their definition of punk.



MIKE SCHULMAN (Slumberland Records)
How do you figure out what to put out, and how does it fit into the long-term plan for simple machines?

JT: The first thing to know is that we mostly put out music done by our friends and people we know - people we've hung out with or worked with in the same community. We're very DC-centric. Although we are beginning to work with friends in other cites, we like to work with people we know face to face, then they can see what's happening, what goes into putting out their single, and there's less of a chance of misunderstandings if anything goes wrong .

KT: It becomes self-evident what bands to choose. We'll go to see our friends' bands play, and get a sense from talking to them whether they have recorded or plan on recording. It just works out that certain bands will have recorded extra tracks at certain times and they'll seem to fit into one of the machine projects.



illustrations by the deft hand of Kelly Riles

MARK ROBINSON (Teen Beat and Unrest)
What percentage of your releases are "la la" in relation to thrash/hardcore?

JT: Oh, we lean heavily on the la la. Just as WHFS was one of the first radio stations to "break Nirvana" - as they've told us - we will be one of the pioneering labels to break into the la la territory - the territory that has been forged by Slumberland Records. Mike from Slumberland is out there with his hatchet just cutting down the rotting trees of rock mediocrity and planting the flowers of la la.

KT: Oh, get me my sherbert spoon.

Okay, so we're talking heavily on the la la although obviously simple machines certainly is unafraid of hardcore. (Kelly)

KT: That's right. There's a lot of great punk rock stuff, too, and punk equals la la in a lot of ways, in being as creative and self-reliant. All we can do is this (Kristin air guitars an A chord), and we're singing pretty and not always screaming so, if you don't like it, go pogo somewhere else.

JT: Yeah, if you can't hang with the la la...

KT: ....don't pogo in the kitchen.

JT: That's our new shirt right there ($7 ppd).

PAT GRAHAM (photographer and writer for *Spaceball Ricochet*)
Who designs the 7" packaging? What inspires the packaging designs?

JT: We both work on the packaging now, but Derek Denckla and Brad Sigal helped with earlier projects. Often the inspiration comes from necessity. We know we can only spend a certain amount of money on packaging. For example, when we know we can only afford to print sleeves with two colors, we make sure we pick the two *best* colors.

KT: A lot of the artistic inspiration comes from the simple machines theme. Because each compilation is dedicated to one simple machine, it becomes a very fun project at the public library researching all the different forms and uses for, say, levers and pulleys. Then we use these examples of the machines' uses to illustrate the covers.

JT: Kristin is a library genius, she always finds the perfect images.

But you two actually physically do the layout? (Kelly, Velocity Girl)

KT: Yes, we do.

JT:..and Jeff Nelson sometimes drags us out of the graphics quicksand.

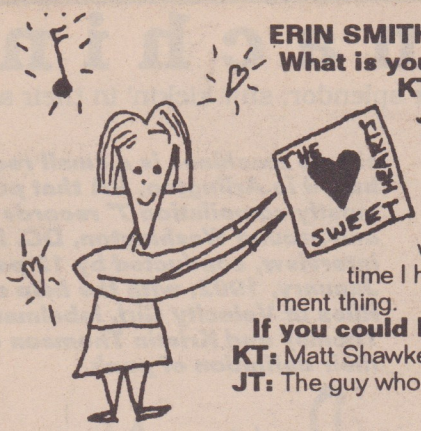
KT: Yes, he's a very good resource.

JT: - *and* the drummer for the High Back Chairs, who have a new record on Dischord - the punkest label I know. And yet, MRR won't review it because they say it's not punk enough. I think that's a pretty narrow definition of punk, myself...as if punk was only a style of music. It's that sort of thinking that validates the stereotyping that MRR so often receives.

MARK ANDERSEN (Positive Force DC)
What is the guiding philosophy of simple machines? How does it fit into your personal conception of punk?

KT: I think that we're pretty punk in the sense that we accomplish a lot with very limited resources. There's also a certain boldness and self-reliance, since there's only two of us doing almost all the work. I think our personal conception of punk is spelled out in the simple machines principles of kindness and common sense.

JT: Kristin and I have always done a ton of stuff as organizers within and outside of the punk community. With the label we tried to throw our common-sense fetish and enthusiasm into music. We're a punk label because we're putting out records even though we don't have a lot of money or free time. And we're also in a punk band that may not sound like a traditional punk band, but punk in that we're learning to play our instruments as we're playing. Basically we believe in the punk idea that you use whatever you have at hand to do as much as you can to fuck with the things you hate and reinforce the things you respect.



ERIN SMITH (*Teenage Gang Debs* fanzine and Bratmobile guitar player)

What is your favorite candy?

KT: Hot Tamales

JT: Atomic Fireballs

Who is your favorite Brady Brunch member?

KT: Erin, you know that you and I are the Jans of the scene - the practical, somewhat ignored middle child.

JT: I'd have to go with Greg. I'd be the first one to move into the den and I would have definitely been the one caught smoking in elementary school the first time I had ever smoked, just like Greg. An historic victim of that swift and sure punishment thing.

If you could beat somebody up, who would it be?

KT: Matt Shawkey (***Knuckle Sandwich*** **fanzine)**

JT: The guy who created the Camel penis-nose jazz bozo ad campaign.

SUZANNE McCARTHY (booking agent, Sebadoh, Unrest, My Dad is Dead)

Do you get laid more now that you're indie label empresses?

JT: I think I get laid just enough.

KT: Uh, I don't have an answer for that one.

KATHLEEN HANNAH (Bikini Kill, Riot Grrrl)

What does the fact that you're female have to do with the way you run the label?

JT: It has a ton to do with it. To some extent I feel like we're always forging new ground . I'm very conscious that a) we're running a small independent label with some success and b) there are very few of them that are run by women. I feel that it's important to put out women's music, but it's never been a conscious decision to put women on the records as much as it has been a decision to put out bands we love, and tons of them are women's bands. We're both feminists. We've both studied feminism and worked as feminists. We believe that the personal is political. That's why when you read our catalog there will be very personal items - we'll talk about what we're doing (demystifying the role of label owner)- and it will also deal with other political issues. The record label is consciously political to make it consistent with the rest of our lives.

KT: When I'm working with feminist activists, or when I was working as an organizer at the National Organization for Women (NOW) there was less emphasis on hierarchy and more on working out differences through consensus. It think that translates into how Jenny and I, as women, work together, how we communicate, and how we make decisions.

Jenny and Kristin in simple machines world headquarters
photo by Pat Graham

JULIANA LUECKING (performance artist)

How do you pull together the things you pull together (themes, chants, good vibes, styles and/or logic), and do you find it makes more sense after it's done than you thought it would?

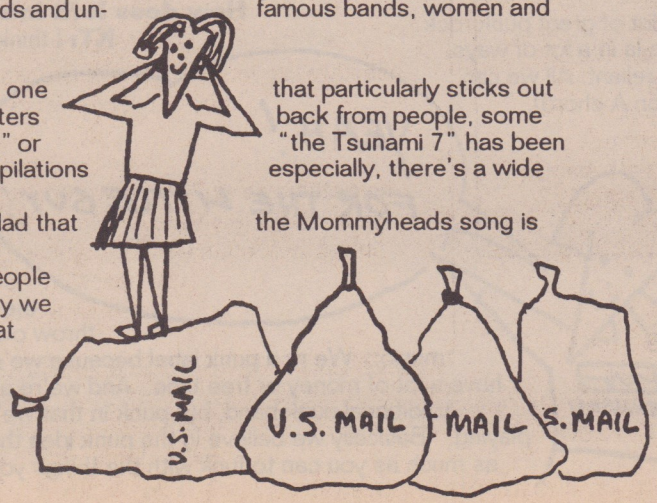
JT: It makes sense that Juliana would come up with that question because she was on Wheel - a single that was very much a conceptional project. She decided she would create something to do with the Holy Rollers for our release. On the other compilation singles, with four bands each, we strive for variety. We try to get different sounding bands, y'know some that are more poppy and some more punk, and bands with women, always. We find one band that people are obviously going to pay attention to because they have a record out, and team them up with smaller bands that people aren't paying as much attention to. Basically, we try to balance it on all levels - famous bands and unfamous bands, women and men,
and different kinds of music styles.

KT: It's surprising that there hasn't been one that particularly sticks out as the obvious favorite. We get a lot of letters back from people, some say "Wheel is the best thing I've ever heard," or "the Tsunami 7" has been on our charts for weeks." With the compilations especially, there's a wide variety of opinions.

JT: -and we get people who say they're glad that the Mommyheads song is second (on Pulley) so they can pick up the needle before it plays. I mean, there are people who hate different ones as well. Just today we got a letter from someone saying how great Screw was, except for the Velocity Girl song.

It was a hoax (Kelly, Velocity Girl)

KT: Yeah, and I wish you'd stop hiding those letters, Kelly.



STEVE SKRZYNIARZ (Meat Records)

What do you think of the shit punk revolution?

JT: It rocks.

KT: ...with two XX's. Roxx.

JT: Yeah, but we also have a healthy fear of it.

KIM COLETTA and BILL BALBOT (Jawbox/ Desoto Records)

If tomorrow you were struck with the incurable John Travolta disease and had to spend the rest of your lives in plastic bubbles, how would you entertain yourselves without electricity?

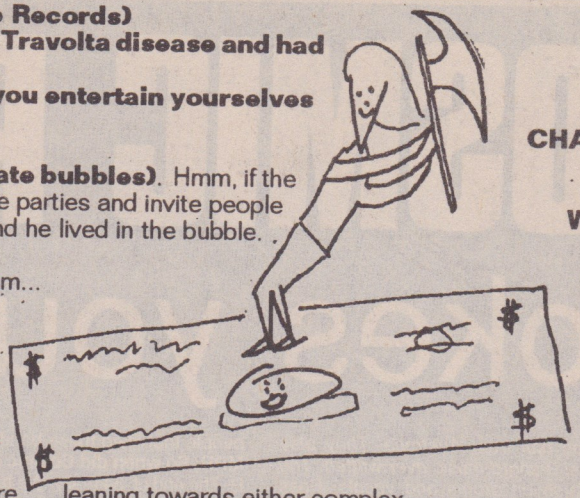
JT: Were we in the same bubble? **(Well, it it implies separate bubbles)**. Hmm, if the bubbles were next to each other, we could have our own dance parties and invite people over. I mean, John Travolta went to the beach, he had *love*, and he lived in the bubble.

KT: We could play a lot of boardgames, like Supergroup.

JT: - as if we don't play Supergroup a lot anyway. We could jam...

KT: But wait, we don't have electricity.

JT: Oh shoot. Uh, we'd just play a lot of acoustic la la. We'd study mime. We could use pity as leverage to get shit work done, like " Oh I can't touch that germy mail-order. Can you do this data entry?"



What will happen when the simple machines series runs out?

JT: We want to keep the audience guessing, but it looks like we're leaning towards either complex machines, or stupid machines, but there will probably also be a predestined series with, say, seven stupid machines, for example the inner-egg scrambler.

KT: It's good to work on a finite project basis, so you have a goal to reach.

JT: - We're big into goal reaching.

CHARLIE MOATS (dancer, Mr. Candy Eater)

Why do people ask me these things? I'm a Libra.

JT: Yes, Charlie, and we're both in the band Tsunami.

discography

the machine series

no. 1 **wedge** 7"
Geek, Hated, Edsel, Lungfish

no. 2 **wheel** 7"
Holy Rollers and Juliana Luecking

no. 3 **pulley** 7"
Bricks, My New Boyfriend,
Nation of Ulysses, Mommyheads

no. 4 **screw** 7"
Jawbox, Geek, Velocity Girl,
Candy Machine

no. 5 **lever** 7"
Severin, Scrawl, Autoclave,
Circus Lupus

other releases

no..5 Choke *Kingdom of Mattresses* 7"

no 2.3 Three's Company 7"
Geek, Seaweed, Superchunk

no 2.5 Lungfish
Necklace of Heads LP

no 4.5 Tsunami *Headringer* 7"

no. 7 *Fortune Cookie Prize*
12 band Beat Happening tribute LP

no. 8 Grenadine *Triology* 7"

no. 9 Sugartime *Awestruck* 7"

no. 10 *Neopolitan Metropolitan*
12-band triple 7" box set, with bands
from Richmond, DC and Baltimore

simple machines principles of kindness & common sense.

1. believe in musical preferences (use fetish to your advantage).
identify your preferences and go with them. put out the music you love, whether or not you think it will sell. if you don't put out that Saturnine single, who will?

2. sell records cheap
but don't be an idiot - call other labels, ask questions, get estimates, use a calculator.

3. make everything gorgeous - your records, your music, yourselves
there's a million singles out there, so challenge yourself and make yours unique. the xerox covers with skulls all over them will sit in the bins.

4. don't be slack.
pay your bills, answer the mail, treat orders as folks, set up shows, return phone calls, respond to demo tapes (but please don't send us any more!) throw dance parties, recycle.

5. think big and think small.
stretch your limits. don't censor yourselves or get stuck with particular ideas. when you don't have a lot, you've got to be creative, so don't be afraid to take risks. (maybe Nirvana is *dying* to be on your cassette compilation. you should probably write them right now).

6. be friendly if possible, decent if not.
nobody says you've got to like everything and everybody (hate is also a creative force), but why waste energy making enemies?

7. be generous
help others do stuff - share ad space, distribute other labels, and if you have a great printer, like Barefoot Press, tell everyone. if you don't want to put out a band, help them do it themselves. don't be afraid to tie projects to issues. use space on records or in catalogs to spread information or teach skills.

simple machines
p.o. box 10290
arlington, va 22210-1290

please send a stamp for return mail. thanks!

Punk = Cuddle!

COSMIC PSYCHOS

blokes you can trust

Cosmic Psychos hail from Australia. They play some of the best 3-chord music ever written. The band is Bill Walsh on drums and vocals, Ross Knight on bass and vocals, and Robbie Watts on guitar - no singing and no talking (or presence) during the interview, which took place at The Nightbreak on the last date of their recent U.S. tour. Interview was done by Mike LaVella with the odd five cents worth from John Yates. Interview was held in their remarkably odor free tour van. They were great live, as always. There is more to Australia than Mel Gibson and Crocodile Dundee. Much more.

MRR: Okay, so where do we start? I mean we were talking about this before and there's not too damn much about your early life. We know you're from Melbourne, that you're popular there. I mean, other bands would be a good starting point.

B: Not really. For a couple of weeks, I suppose. Russ was in a high school band.

R: I played in a high school punk band in like 1978, and then continued on when I moved down to Melbourne from the country, and the bloke that was singing, and myself, got together with Peter, the original guitar player, and then Steve, the singer of this band at the time met Bill at Uni (university). It was just a sort of noisy arty-farty band. Non of us could play...

B: That's why were arty-farty, because non of us could play.

R: Bill could just barely keep time for not very long at all, and I didn't even know what I was doing. And Peter couldn't even play a chord.

MRR: There's no records or anything?

R: There's a cassette that we did with another band called The Bum Steers, called "Take Two Rocket Brain," and we did 3 songs.

MRR: And those go for $1,500 now..

B: Oh, it's worth a fucking fortune! David Lang from Dogmeat, he wants to release it, and we keep going "Yeah, yeah, we'll get those tapes to you..."

R: We got ours because the singer... well, he was like this spoiled brat in a way, and talked his mum into giving him some money and started up a recording studio. We used to go up every weekend to this shed in the middle of fucking nowhere, freezing cold, and make recordings after recordings, so there's reels and reels of tape that we recorded. I don't even know where it is.

MRR: When did shows begin after that?

B: In about '83 or '84.

MRR: Were you guys going to see punk shows then?

B: Yeah.

MRR: Bands like Perdition, Vicious Circle, Depression and Gash?

B: Yeah, we did lots of shows with those bands. We weren't a hardcore band, but people that liked those bands seemed to like us.

MRR: It seemed kind of small there. It seemed like everyone kind of knew each other.

B: Yeah, Melbourne's a pretty friendly place. We'd kind of open up for those bands. Although our music really wasn't like Perdition and Depression. The people that liked those bands liked us.

MRR: So when did Cosmic Psychos begin then?

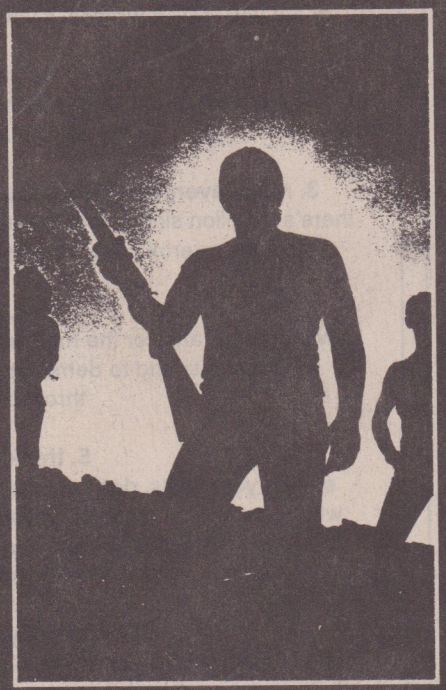
B: The end of '84 really. We had a gig and we kicked out this guy that Ross spoke about before, and played 2 songs...

R: We actually tried to get a singer for a while but we didn't have time to find anyone.

MRR: People don't seem to realize that you've been together since 1984. Because for America it was the Sub Pop "Go The Hack" record that was the beginning. A few people knew about you, but...

MRR: It was a little different in Europe because the self-titled album was picked up by What Goes On in Germany and...

B: Yeah, for some reason the Germans really picked up on it and it was released domestically



there.

MRR: But before that there was the "Down On The Farm" 12", the Mr Spaceman pressing...

B: Yeah.

MRR: So, by the time "Go The Hack" came out in America was it old stuff?

B: Do you mean had it been out in Australia for a while before the U.S.?

MRR: Yes.

B: No, no, no.

MRR: Oh, so it was recorded pretty much for Sub Pop?

B: Well, not for Sub Pop, it was recorded for us, but Sub Pop wanted to license it. Mainly because Mudhoney were big fans of the Psychos and suggested to Bruce and Jonathan that they license this record. We were a bit aware that Sub Pop were a bit of a super cool and groovy label, so we were into it.

MRR: And now you're on the truly coolest label.

B: Yeah, well Tom's been a fan of the band for a while and...

MRR: Who happens to pick up every Australian band that has ever lived!

B: Yeah!

MRR: Apparently he lost quite a bit of money on the Lubricated Goat record, and King Snake Roost, but, this one's doing good now. I mean, obviously the Sub Pop thing helped...

B: Sure, yeah.

MRR: So now, how many times have you been here before?

B: Toured America? Well, this is kind of the third. We recorded this new record here in Wisconsin and did one show in Minneapolis, and last September, in 1990, we did a short tour of the U.S. Last time we were in San Francisco we played here, at the Nightbreak. It was a Wednesday night or something...

R: Yeah, we had borrowed equipment. It was pretty crazy! The band we played with were pretty de de de da de dum! It was kind of funny!

MRR: So, is this a much bigger tour than the others?

B: Yeah, it's the biggest tour we've done.

R: This is the first road tour we've done. Last time we did a Guns'n'Roses and flew everywhere.

MRR: Did a Dead Kennedys!

MRR: Hey...

MRR: And this tour is going well as far as your support on the road from the label and everything?

B: Oh yeah, they've been great.

R: We wouldn't really have been able to do it if it hadn't been for the support from Amphetamine Reptile. The only downer of the tour was that the printing of the CD's got held up in Europe so they had to hold it over here. It would've been better if the record was out before the tour, but it wasn't Amphetamine Reptile's fault. It got put back a month in Australia as well. It was still a successful tour, but could've been better...

MRR: How do you tour in Australia. There's only like five big cities?

B: We fly everywhere. It's cheaper. This was our first national tour in Australia.

MRR: Your first in Australia?

B: Yeah. First time we'd played Perth and others.

R: See, like Melbourne's a big place and we played three shows there in a row. I mean, people go out enough in Melbourne and Sydney, so we'll do three shows in Sydney... you stretch it out a bit, you know? People like to go out so...

MRR: It's closer for you to go to Sydney then to Adelaide, right?

B: No, Adelaide's marginally closer. Adelaide's like 700 KM.

MRR: So where else can you play?

B: Brisbane. Brisbane's a big city. Tasmania.

MRR: You can play in Tasmania. What do you do, fly down there?

B: Yeah. It's just opening up as a place to tour and to play.

MRR: Is there anywhere in New Zealand?

R: We've been asked to go there, but we could never fit it in. Places like Aukland and Christchurch. You see, it's not too bad, I mean, when you play in Brisbane you play one show in the city and then you do one on the Gold Coast, then one up on the Sunshine Coast and there like only a couple hours apart. Very heavily populated. Same with Sydney. We can play like the North Shore, there's sort of a scene over there that might... a lot of people won't cross the bridge. They'll go and see you on the north side of the bridge, but not the south.

MRR: Have you ever played Darwin up in the north?

B: No, but we have been asked to play there. There are people up there who would like to see us.

MRR: It's a strange country.

MRR: You have more territory to conquer in your own country yet.

B: Yeah. Well, everyone lives in the city in Australia. Like 90% of all people in Australia live in the city or close by. In between there's really not very much.

MRR: How do you records do there as far as sales and stuff. Because we've dealt with Australia with Waterfront in Sydney, and there, like a 2,000 or 3,000 selling record is amazingly good.

B: Yeah, it's completely different there. This one we actually heard was going to be in the Top 40, which... I don't know.

MRR: Really. Who put it out over there?

B: Survival. That's the Australian label. Mainly because of our popularity in Melbourne.

MRR: So, like when you went to Perth were there a lot of fans built in that were waiting to see you?

B: Yeah. People said like, "We've been waiting for you to come here for years..." They're pretty starved over there. It's very isolated.

MRR: Now what about Europe for you guys?

B: Well, we do, we've been there three times now and we probably do better in Germany than anywhere else. They just like the music over there and really just eat it up. There must be so many American bands who are better known over there than they are in their own country! You know, the PA's are good there, you get looked after...

MRR: Who books you guys?

B: Well, Paperclip.

MRR: All the bands on A.T. do better in Europe than over here.

B: Weird isn't it? I think it's tougher over here to tour.

MRR: Did you have a good time here?

B: Yeah, we had a great time. A great time. It's good to come here because everyone speaks your language!

MRR: Well, more or less!

MRR: But the beer must be better in Europe for you guys?

B: Nothing's better than the German beers.

R: Some of the micro-breweries here are all right, but the mass produced beer here is probably some of the worst I've ever drank.

MRR: But you would go for like a Sierra Nevada or something?

R: Oh, that stuff's great.

B: That's actually the stuff we like best here, Sierra Nevada!

MRR: Me too, me too. This is made like 30 miles from where I grew up in Pennsylvania. It's sort of like a bad old habit.

R: Is that a Rolling Rock?

MRR: Yeah.

R: That's about the only beer I'll drink that's a mass produced one.

MRR: Do you drink Coopers back home?

B: Yeah. It's the best beer in Australia. It's lethal. (Much too much idle talk about beer and the good/evil therein. Develops into talk of who drank who into the ground on various tours, and gossip type stuff relating to the alcohol consumption ability of Babes In Toyland)

MRR: So now that we're on the gossip subject, why do L7 want to marry you guys?

B: Because we're handsome blokes!

MRR: I mean, no doubt, but how did that start?

B: We got introduced to them through "Shove" really, flogging it to death in the van on tour, and I used to play it on the radio show I did, and they were playing Europe at the same time that we were. We were aware that they knew about us, and we knew that they knew that we knew about them, and so we just left them notes on the way. They saw them and I think they were impressed and decided that they'd got to get married to these guys! Then they started doing "Lost Cause" as a cover, and we saw them in Madison, Wisconsin, because they were recording a record there. So now we're doing a split single on Sympathy For The Record Industry, they're covering "Lost Cause" and we're doing "Shove." It's already recorded so it should be out sometime soon, I suppose. It was supposed to be on Sub Pop but they have some kind of contractual dispute with them, so... That seems to be another bridge that Sub Pop have burned recently.

MRR: Is that what happened with you and Sub Pop?

B: A bit, yeah. We never got any money out of them and we didn't feel they were behind us really.

MRR: Well that happened to Les Thugs, right?

MRR: Right.

B: Nobody does. The only band that really got money out of them was Mudhoney.

MRR: And that wasn't easy for them.

B: We're actually bringing L7 to Australia with us next year for two weeks.

MRR: Were you there when Fugazi were recently touring there?

B: Yeah, yeah, I saw them.

MRR: How did that go down?

B: Really good. For a band, outside of the collectors, are pretty much unknown, unlike here or in Europe, they did really well. They got great press and stuff. They had like a 1,000 at shows, which is really good. It was nice because you could move around and so on. I mean I saw them in London in front of 2,500 people, it was crazy.

MRR: So your new line up is working. You're going to keep plugging away. Keep putting out records and come back to the States?

B: Yeah, I think we want to do that, right?

R: Robbie's given me and Bill a new lease of life really. We were thinking about jacking it in when Peter left, but we'll have to review the situation after the tour's finished, you know, because Robbie has kids, Bill's working..

MRR: So what are the day jobs of Cosmic Psychos?

B: Well, I work at a public radio station. I'm the administrator there.

R: I work on my farm.

MRR: Hence the bulldozer on the record cover?

R: Yeah.

MRR: Okay, so what does "Go The Hack" mean?

B: It's an expression for just kind of going off, really. Sort of a sporting term, a cricket term...

MRR: Your artwork, like the cover shots, are great. Who's responsible for that aspect of the band?

B: Up until the latest record a friend of Peters' who's a photographer would just go out with us and we'd take hundreds of photos of the band and like one would work out well enough for a cover! I mean, he had a great camera and so...

MRR: Yeah, the first cover I saw was the self-titled one with you all on the cover looking like a bunch of bouncers or something, and wasn't really sure what to expect. It was a pleasant surprise. And you're all older members too, which is something different.

R: Yeah. Like we're all in our thirties, and we just cam along and said "It's about time someone showed these kids that old guys can still rock out..."

B: We're thoroughly nice guys once you meet us. We just kind of have this non-image image, you know?

R: I think that's why it goes so well in Europe. There's not really that image reliance there, really.

B: We were just in L.A. and the ideas that some people have of how you should look to be in a band are incredible. It's unbelievable. Everyone who walks down the street, they're either a roadie in a heavy metal band or they're in a heavy metal band...

MRR: So when was the last time you saw AC DC?

MRR: Last year...

R: I saw them 2 years ago in Nashville, Tennessee.

B: I saw them at my high school in 1974. That was the last time I saw them.

MRR: Did you ever see the Easy Beats?

B: They'd broken up by the time the early seventies came along. They reformed like 5 years ago and did a big tour.

MRR: What are like your all time favorite Australian bands. What are some of your influences?

B: The Saints.

R: AC DC for me, and then when I saw the Saints for the first time.

MRR: They were pretty much to Australia what the Ramones were to America.

B: In that kind of music, yeah.

MRR: Did you guys go to see like the Birthday Party or any of those bands when that was happening?

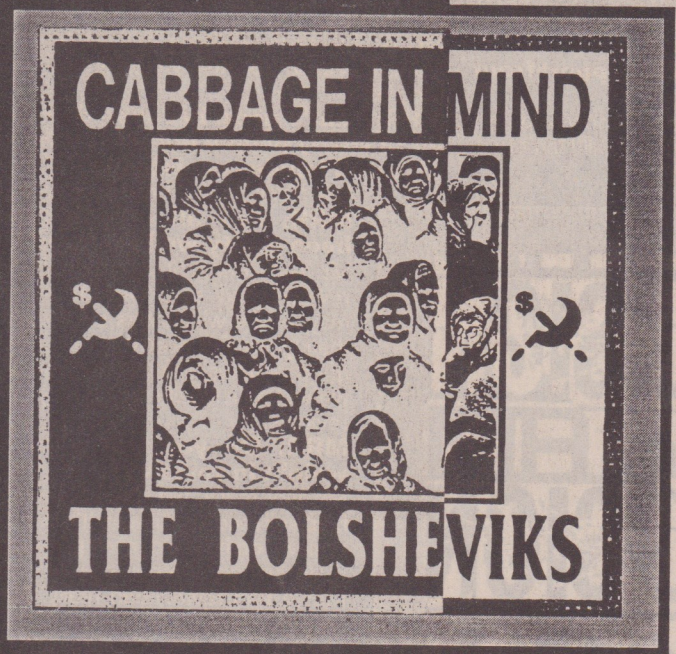
B: I was never keen on the Birthday Party...

(Soundman interrupts for sound check. Band leaves and we question the "meatiness" of the interview. Guess you're now the judge of that decision. They're great people and a great band. Thanks to Mike at AmRep Industries for help.)

After noticing a rising number of interviews on independent record labels within these pages, I thought it important to feature one in particular for which I have a great deal of admiration and respect: Dr. Strange Records.

Having known the couple who run Dr. Strange for 3 years (ever since I bought some records from their mail order catalog), and being that I'm also in a band which does have a record on their label, I think I'm in a good position to speak first hand about how good these people really are. Actually, the fact that I care enough to take the time to interview them should say something in itself. For a label that's only been around for a year or so, Dr. Strange has proved that the old punk DIY ethics of honesty, dedication, and basic love of the music still do exist, and do so in such a way that if done correctly, can lead to success. Without going over the top with accolades, I'll just say that I've never met a nicer, more honest and dedicated label which deserves the support of the Punk community. And with its consistent output of quality music combined with these high ideals, I can only see Dr. Strange emerging as one of the strongest truly independent labels in the years to come. By Harlan Moargolis

MRR: O.K., I guess we should start off with some introductions.
Ms: Alright, I'm Mrs. Strange.
Mr: And I'm Mr. strange.
MRR: And together you're...
Ms: and Mr: Dr. Strange.
MRR: So I take it you want to remain anonymous?
Ms: Yeah, we're incognito.
MRR: As I understand it, Dr. Strange originally started out as sort of a punk mail order catalog, is that right?
Mr: Yeah, that's true. We started the mail order back in October of 1988, so about 3 years.
MRR: How did you come up with the name "Dr. Strange" and with the Doctor logo and all that?
Mr: That's an interesting story (I think). A long time ago way before we had the mail order going, we we're in an antique store in Pomona and we came across these comic books. One of them was Dr. Strange, who, I guess, is a semi-popular character. I never heard of it. Anyway, I thought it would make a cool name for a store or something. And then a few years later we had the mail order, and so we called it Dr. Strange Records.
MRR: I thought you got it from the National Enquirer or something.
Ms: No, that's where we got the logo, the name comes from the comic book. We started out with a real basic cheesy logo that I had drawn.
Mr: We we're looking through the National Enquirer for stuff for flyers and ads and we came across some article about some demented doctor or something and it had this picture, so we stole (or should I say borrowed) it for our logo.
MRR: So you've had the mail order catalog for a few years now, how and why did you start that originally?
Mr: Well, having been a record collector for a long time, I got tired of going to stores like Bleeder Bobs and seeing records sell for $50 bucks, which I knew I could find for $5 to $10.
Ms: And we thought it would be cool to have a place where you could buy them for a fair price without being ripped off.
MRR: I've noticed your prices on rare records are usually about 20 to 30% lower than the Hollywood shops.
Mr: I mean obviously collectible records are going to be somewhat costly. It would be stupid to undersell them, because then someone would just hoard up our stuff and then turn around and double the prices. So there's a happy medium there, which we try to find.
Ms: We do put the really rare records up for bid and so some sell for a lot, especially to people overseas.
MRR: How do you acquire the records you sell? I mean it must be pretty time consuming to go out and get these records from somewhere.
Mr: Well yeah, all the records we sell are ones that I go out and hunt down in used record stores or get through trading or whatever. We never sell our own collections, so it does take a lot of time but I love record shopping anyway.
MRR: Is it strictly a punk mailorder catalog or do you sell things like Bon Jovi pin-up posters and Guns-n-Roses double CDs?
Ms: No way, we'd never sell that stuff. I couldn't live with myself knowing that I actually took someone's hard earned cash for that, let alone contribute to the distribution of that hell-spawned drivel. We're definitely and strictly punk mail order!
MRR: Have you ever wanted to open up a store?
Ms: Oh yeah, we've thought about it, but it would be expensive. It would take money that we don't have.
Mr: Right now the label totally drains money from the mail order. We make money on the mail order which we use to put out records.
MRR: Well, since you brought up the label, let's get into that. When did you start the label and why did you start it?
Ms: Around January of 1991. We had known DJ, singer of MANSON YOUTH, for a while and they had some recordings from the early eighties of unreleased stuff lying around. We thought it would be cool to put it out.



Mr: We thought it would be easy since it was already recorded but it actually took a long time, 6 or 7 months to get things rolling. Since it was our first release it was kind of basic. We pressed 1,000 copies, first 100 on black, the rest on colored and they sold pretty fast.

Ms: We wanted to do something collectable so we hand-numbered them. They had sold well because the band had already made a name for themselves, they'd been around since about '79. They got the label off the ground.

MRR: Since then, what have you put out, and how often, etc.?

Mr: Well, the first band we actually signed up, went out and saw, was the BOLSHEVIK5. Since then, we've done seven other releases.

MRR: How do you choose your bands?

Ms: Just by what we like. We go to shows, or we get demo tapes or something.

MRR: Is there something you specifically look for in a band?

Mr: Most bands on the label, so far, have that early 80's punk style, upbeat, not thrash, punk rock. Southern California punk rock sound. All the records pretty much have that in common.

MRR: Do you think your records will always have that or are you looking for other types of sounds, styles...

Ms: You mean like Industrial or something?

Mr: As long as it is something we like.You can't get behind something you don't like or respect.

MRR: It seems like there's different types of labels. On one extreme you have those which just put out one type of music like grind-core or whatever. On the other side you have labels that try to be really diverse with various types of music. Where do you put yourselves on that scale?

Mr: I think its good to have a record label that people know what you're about so if they don't know the band, they'll know at least generally what type of music to expect. "Dangerhouse is a good example of a great label. All of the bands had a similar sound.

Ms: But I think even though the bands on our label have something in common, there's a lot of individuality and diversity between them.

Mr: Definately, I meant they're all under the same "punk" category, the same section at the record store.

MRR: You put out a lot of 7" records, something that I think is really cool. Why do you do that and why not just concentrate on LP's or CD's?

Ms: Well, we like the collectable limited edition aspect of 7" records.

MRR: But isn't there very little, if any, profit margin on them?

Mr: There's no profit. But we like to put them out because you can get a lot for your money, like 4 songs for around $3.50, which is good for the buyer.

Ms: We also use them as sort of a preview for bands that we're going to put albums out by later.

Mr: So people could buy the 7" to see if they like the band and if they do, then buy the LP.

MRR: As far as production, do you do everything yourselves or do the bands contribute towards recording costs, etc.?

Mr: With few exceptions, we pay for everything which can get pretty costly. We pay for recording, pressing, sleeves, etc. Although we do give the bands total say in what they want as far as picture sleeves go and things like that.

MRR: We've kind of touched on this already, but how do you feel about collectors items, colored vinyl. Do you use it as a selling point? Why do you do it?

Ms: It's a selling point, but that's not the only reason we do it. We're collectors ourselves, so naturally we want our releases to be collectable as well. We usually do limited edition colored vinyl and stuff like that.

MRR: You mentioned earlier that 7" records don't really make money. Does the label in general make enough to support itself or enough to support you?

Mr: No, not even, not a chance!

MRR: So how do you afford to do this, do you have jobs, are you medical doctors or something?

Ms: No, actually we're voodoo witch doctors. I have a regular job as an escrow officer which pays all the bills...barely.

MRR: It seems like its sort of a Batman and Robin thing, regular citizens by day, but caped punk crusaders by night.

Mr: Yeah right! Actually most of the financing for the label comes directly from the mail order.

Ms: The mail order is at the point now where it pretty much takes care of itself and the label. We don't take any money out of either. It all goes back in towards the next release.

Mr: So our living expenses are all paid by her income. What I do all day is take care of the record stuff.

MRR: In regards to the success of the mail order, how many catalogs do you send out a month now?

Ms: About 500 or so. All over the world, it's really cool.

Mr: We just got our first letter from Russia a few weeks ago. We sent him some free records. They're not allowed to send cash through the mail there, so he offered to trade us some stuff from Russia.

MRR: So whats he going to send you, a [illegible] and side?

Ms: Yeah really, or maybe Gaby's spot or Seth's body.

MRR: So it sounds like you guys have come a long way.

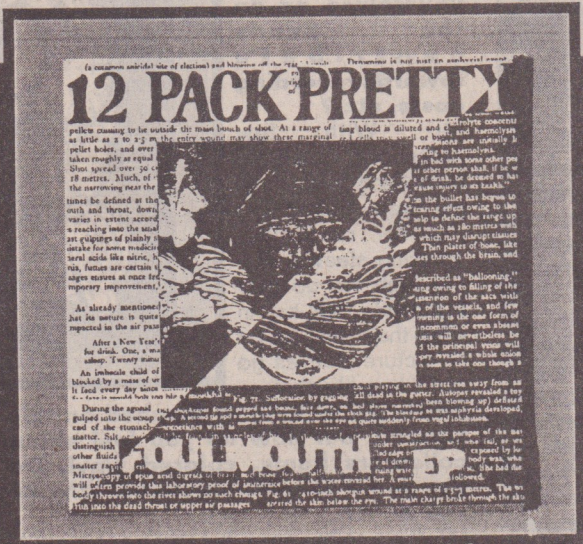
Mr: We started in Flipside with small ads for our catalog that consisted of about 35 records.

MRR: Do you have a loyal following for the label? Do the people who order from the mail order also buy the Dr. Strange releases?

Mr: Yeah, a lot of loyal people who buy stuff monthly from us always buy our releases. They seem to identify with us and our ideals and know what we're about, so they kno

they'll generally like what we put out.
Ms: It's really started to pick up lately and the support is really there.
MRR: Do you ever see Dr. Strange getting the loyal type of followng or success that a label like Sub-Pop gets?
Ms: It's gonna take time if it does. All we can really do is take it one step at a time. It's very important to have goals to reach for in the future. It would be great to get bigger as long as we continue to do what we want to do and put out the things that are important to us.
MRR: What about distribution, do you sell everything by mailorder?
Ms: Well, in addition to mail order, we're also distributed through Mordam. Without them we'd still be on our second release. They've done a great job in helping us move records. That allows us to get money back which we put back into our next release.
MRR: What release are you up to now?
Ms: Number ten. A picture disc compilation.
MRR: And you've only been going for about a year, right? That's pretty impressive for a small label. What's the average number of sales for each release?
Mr: Generally between 700 to 1000 for 7"s. I'm sure over time we'll sell out of each release since they're all limited to about 1000 or 1500 for 7"s and around 2ooo for LP's.
MRR: So what were your reasons for expanding from mail order to record label? Surely it wasn't for profit?
Mr: Definitely not. We thought it would be cool to take a hand in putting out good music. Stuff that we would enjoy listening to ourselves. It's cool to go into a record store and see one of your own releases in the bin and to think that it might influence someone else to get off their butt and do something.
Ms: The reason the whole thing started was just a basic love of the music.
MRR: That's the way it should be. Moving on, are all the bands on Dr. Strange from the Southern California area?
Mr: Most, but not all. Two, 12 PACK PRETTY and JOBBERNOWL are from the east coast.
MRR: So it's not a regional label?
Mr: No, it's just that most of the bands we get to see or hear are from our area.
MRR: It seems like you have a really good relationship with all the bands. How do you work out the business dealings/profits (if any), etc?
Ms: We ususally pay the bands in records since profits aren't that abundant at the moment. As far as contracts go, we do have them, but if a band gets a better offer or a chance to move to a larger label, we totally support them. We don't mind being a spring board for good bands.We feel they deserve it and their talents and styles should be exposed. so, if we can help bring out these cool bands to the public, I would say we've succeeded.
MRR: Where do you get most of your support from, is it locally or internationally or what?
Mr: All over, all over the world. we have responses from Poland, United Kingdom, Romania, Germany, Russia, Phillipines,Manilla, Australia, New Zealand...
Ms: South Yemen! (laughs)
MRR: Do you get a lot of support from your family?
Both: Ha! Yeah, but they don't know what the hell's going on, and they never will!! Isn't that how it's supposed to be?

Ms: "Oh you have a record label, how cute... I see people with long hair and leather jackets on MTV; is that the type of music you put concept of "Punk Rock".
MRR: Yeah, but it's probably better that way, at least you know then that the music's still pretty underground. It's when your parents know about it from seeing it on T.V. that you have to worry.
Mr: Amen brother.
MRR: Have you had any bad experiences, you know, with distributors, etc, being a small independent
Mr: We've been really lucky so far in that we've only had a couple of bad checks. But other than that, nothing.
Ms: People overseas and in Europe are very trustworthy.
Mr: As far as distributors go, we've never been ripped off because we deal solely with Mordam.
MRR: That's good because there's a lot of shady people out there who rip off small labels consistently.
Ms: Yeah, we've been very lucky.
MRR: Has all of your stuff been pretty well received?
Mr: Yeah, generally all have had good reviews and sold well except for maybe one which was criticized for their lyrics. But even that release got good reviews elsewhere. So yeah, we've had a lot of consistently good reviews.
MRR: Do you put a lot of weight in reviews?
Mr: Not really, but good reviews do help sell records. I mean, it's bad that reviews do have so much power. It's really just one person's opinion.
Ms: A bad review can really hurt a record. I think too much emphasis is placed on the reviewer's opinion. Like the band that was mentioned earlier got a bad rap that I don't think they deserved. But who knows, it might work the other way also and get more people interested in hearing that record.
MRR: Do you accept tapes all the time from new bands?
Ms: We did up until recently. We decided to stop taking new bands and concentrate our attention on the ones we already have.
Mr: Right now we're pretty well booked through 1992, so I don't really think it would be fair to make a band wait.
MRR: What the hell is that smell?? (suddenly the air is poisoned by the smell of a cat box)
Ms: That's just the infamous Fosgy, our cat! He has full stench reign in this house. Do you have a problem with it?!
MRR: Open the door or something! Well, anyway, allow my eyes to clear. How long do you plan on doing Dr. Strange?
Mr: For a long time, as long as we can. If there's good music to put out, we'll do it.
MRR: So what upcoming releases do you have planned?
Mr: A bunch of LP's are in the works for '92. One of which is a limited edition picture-disc compilation with a couple songs each by all the bands on the label: FACE TO FACE, GUTTERMOUTH, RHYTHM COLLISION, BOLSHEVIKS, JOBBERNOWL, and 12 PACK PRETTY).
MRR: OK, well I think we've pretty much covered everything. Anything else you'd like to add?
Ms: No, just that we really enioy what we do and like the stuff we put out and hope other people will too.



POLLUTION CIRCUS

Fuck Shit Up!

Pollution Circus has intrigued me for years; really striking me as people who give a shit and apply that to their personal lives. I finally met them one night at Gilman. This interview was done by Suzanne and Jorin. The band is: Kenny - plays bass, Todd - sings and play guitar, Bill - plays guitar, Chuck - plays drums.

MRR: The first time a lot of people heard of Pollution Circus was when your first 7" came out. What's the name of it?

Todd: I always call it *Destroy Authority before Authority Destroys you.*

MRR: But you've actually been around now for a while, way before the 7"...

Todd: About 7 years, it seems.

MRR: And you've been on compilation tapes and EP's, why did it take so long to put out a 7"? Did you just think you'd wait until you had enough songs?

Todd: No one had any money, and it wasn't one of the main goals of the band. Actually we waited until Tyler wrote us and said he wanted to put out a 7". He was the first person to contact us except when *Hippycore* put out the *Earth Rapers and Hell Raisers*. I mean, I've sent lots and lots of tapes to people though....

MRR: ...trying to get someone to put out vinyl?

Todd: No, not necessarily, just trying to get out ideas. It just worked out nice that people appreciated that we were trying to do something good, so that's why we still do it. We were actually surprised that people from all over had heard of us, just from the tapes and literature we'd put out. Actually, though, MRR was one of the main sources that people had heard of us from.

MRR: Really, from the incident at Gilman?

Todd: Oh no, well, I guess that too. But previous to that, when MRR said any band could send in a 1/2 page, we sent something the kind of told what we were about, lyrics and stuff. Actually, that's something, Tom, my partner and I did.

MRR: The first time I ever heard of Pollution Circus was when I saw a booklet with graphics and lyrics, and for some reason, I thought the music would be your typical fast hardcore. I couldn't ever get ahold of any music, for two years after I began searching for it! The first thing I heard was the *Destroy Authority* EP. Other projects you work on, besides the band and booklets, is the zine you and Tom put out now, *Homomilk*.

Todd: Well, we did three issues of *Fuckman* and it got kind of negative, when it wasn't supposed to. Well, we were likened to Operation Rescue and Christians, basically, because we got down on S/M. Not necessarily getting down on S/M, but just questioning the glorification of the authoritarianism and power domination. We weren't saying this is wrong, that's wrong. It was taken by some people as very negeative, so we tried to change it by doing *Homomilk*.

MRR: What meaning does the name *Homomilk* have?

Todd: Well, *Homomilk* is homogenized milk. I work at a natural foods co-op, and when it goes over the scanner it always says *homo milk* on the receipt. We are concerned with the dairy industry, and we both just read the *The Sexual Politics Of Meat*.

MRR: On the subject on being vegan, how do you feel about the Hardline movement? Because, as a vegan you could easily be asscoiated with that. There are obviously a few points about the Hardline philosophy you don't agree with, one being the anti-homosexuality line of thinking.

Todd: It's funny, Tom and I recently received a magazine in the mail from some Hardline kids in Texas called Straight Out saying, "We're bisexual vegans and we think Hardline should totally encompass homosexuality and bisexuality." It was an interesting that they had that perspective, but I don't like it; I don't like forcing things on anybody. I mean, there is a facsist dictator edge to it.

MRR: How do you respond to the "pro-life" views that Hardline encompasses?

Todd: I'm pro-life, totally. I don't mean that in the religious context. I'm pro-choice also, at the same time. I'm just disgusted at the disregard for life in general; everything is disposable in our society. I think in a really ideal society, things like that wouldn't be necessary; that contraception would be so well worked that there wouldn't be a need for abortion. I don't think anything should be illegal; I don't think anyone should be forced to not do something with their own bodies. I just have a thing there with life.

MRR: Whose life comes first?

Todd: I don't think anybody's life comes first, it's totally up to the individual. Ideally, I would hope that people wouldn't even have a concept of killing some living thing that's growing inside of them. Or outside of them! Of course, it's not an nice place to bring up a child. I would just like all life to be respected completely.

MRR: So do you consider the "unborn fetus" to be a life at conception?

Todd: Not necessarily, I guess I just see that possibility for life.

MRR: What do you think about the belief that it's wrong, politically, to have children?

Todd: I guess I can see the reasoning. Like I said, I don't think that this is a pretty world to bring life into, humans are really fucked up. Regardless of how much I want to think, "Yeah, maybe we could change", I tend to think no, maybe we can't. I guess there is a part of me that loves children, and I think maybe they could be a new future. I don't think having children is fucked up, I think the world is fucked up because of the people that are having children. I would be part of helping to raise a child, but I'm strictly homosexual (laughter).

MRR: You said that you were completely pro-life, but it seems that alot of your politics are fairly militant, do you think that's contridicting at all?

Todd: No, I don't find it to be. I'm very militant; up to the point of taking a life. That's where I draw a line. I think there is alot that can be done up to that point. That's where I think the Hardline folks are fucked up; they're too willing to just say humans are fucked up so they are expendable. But why aren't other things expendable when you're considering one thing? You know, it's okay to kill one thing but not the other.

MRR: I'd mentioned an incident that took place at Gilman several years ago; what's your point of view on why it happened?

Chuck: We just wanted to piss people off. No, it's just that we heard that they were harder on you for smoking pot than getting in a fight.

Todd: Well, the idea of Gilman was great, and then we had a friend come back and she'd gotten her membership card with the little rules on it. And she pointed out that there were people fighting. People were let back in after they had been fighting, but they got kicked out for drinking or smoking pot. *They* weren't let back in. It was just silly, and Kevin, who was in the band at the time, was joking that we'd have to smoke pot on stage. So it was a big joke, you know. We all like to smoke pot, and always have smoked pot.

MRR: But seeing as how Gilman had just opened, and people had put a lot of their own time, money, and energy, do you think you can see why those people would be upset, seeing as how that is *definitely* an action that could get it closed (whereas fighting really wouldn't)?

Todd: I didn't think that our particular incident was going to do any harm to the club. If we thought that it would have, we wouldn't have done it, or if we could have anticipated the over-reaction, I don't think we would have gone through with it. It was kinda weird because I sing, I talk, I get pointed out as the main person responsible; the one that was attacked by all the Gilman people and taken outside and talked to. I think it was just really blown out of proportion.

MRR: Why do you live in Sacramento?

Chuck: You don't decide to live in Sacramento, you're stuck there (*laughter*).

Todd: I've lived there on and off since a really young age. It's an easy

place to live and I have a relatively easy work situation. I cook vegan food for a family and work in health food co-op, you know, the kind that pretends to have integrity, but really don't. Tom and I are planning to move, probably Oregon. Ideally, we'd like to have a community where we can live and be totally self-sufficient.

MRR: There was an interview I'd read in another zine where you were asked about your opinions on women having a separate space to discuss whatever and then bring that back to the group. I was surprised to see that you felt that would just create more seperatism.

Todd: I don't think that necessarily I feel that way now, but again, ideally, people should not have to do that. We should be able to get together regardless of gender. I think at times that it does build barriers, when things should be broken down, and not built up. I guess I just don't like anything to be exclusionary.

MRR: Have your music or politics changed much in the seven years you've been around?

Todd: Politics, no. Music, yes, a lot. Most of us were in a band before Pollution Circus called Ego Whip and the Pound Puppies. Brian Engage sang with us and his sister Miriam was our drummer. However, Brian and Miriam are vehemently straight-edge and we're not, and we pretty much wanted to play this kind of music, whereas they wanted to play hardcore. I had never played an instrument before, but now I can actually play a few chords on my guitar. I'm always surprised at how good of a response we get from all sorts of people. I tend to think a lot of punks get bored when they listen to us. Maybe it's the politics that interests them. When Kevin joined the band he wrote a lot more punky songs, whereas I write more of the folk-type songs. I pretty much write all the lyrics.

MRR: Do you see in the near future a social revolution happening in the United States?

Todd: (laughter) No, I don't, really, not a big social revolution. I don't think that it's going to be a mass movement of lots of people. If anything, it will be small bands of people hopefully doing a lot to fuck things up! Maybe that will make a difference, causing more shit to go down.

MRR: What sort of bands do you listen to or find inspiration from?

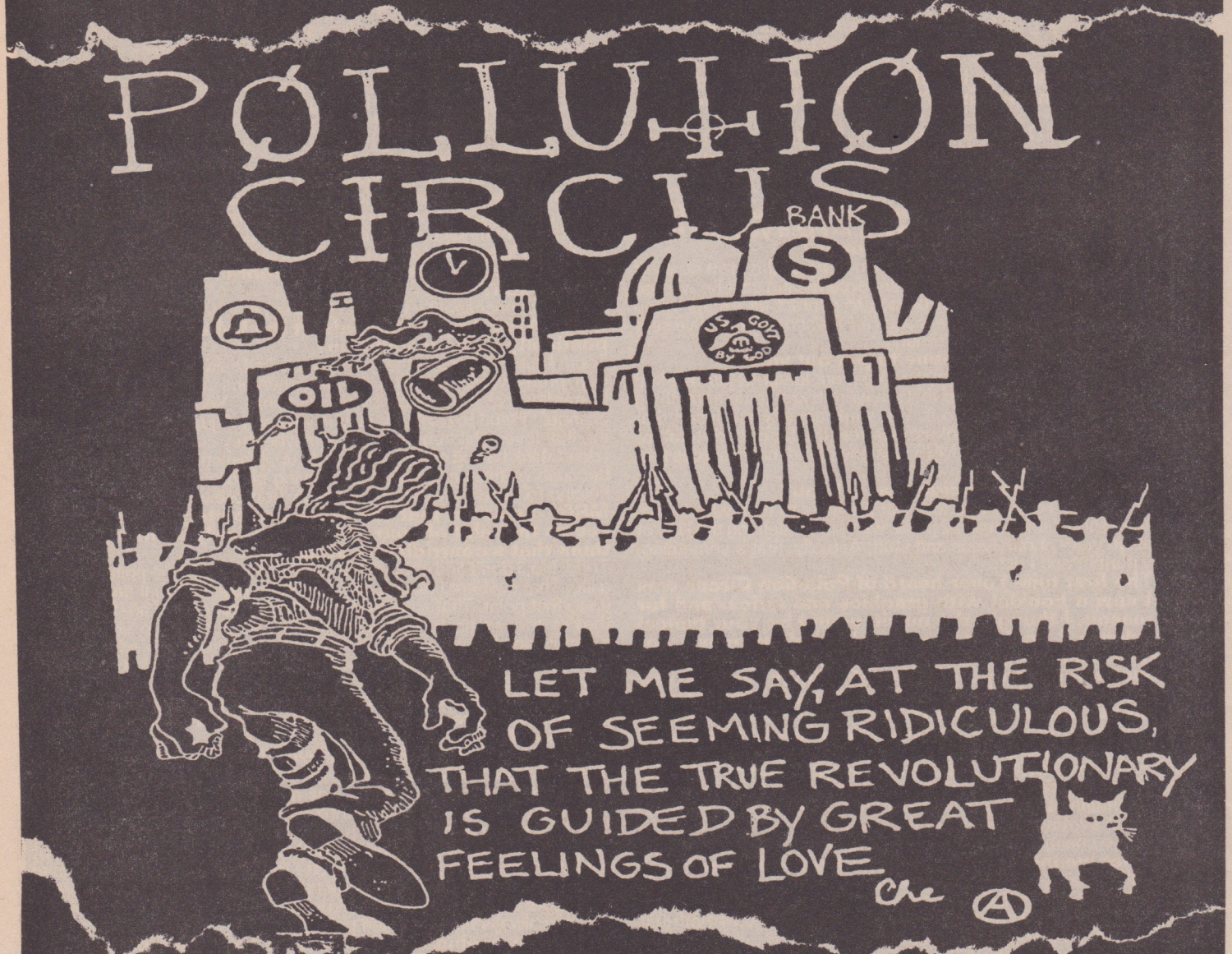
Todd: I don't listen to much new stuff. I listen to a lot of Chumbawumba, Crass, Poison Girls, and I very much like The Mob and Omega Tribe. You know, that anarcho-type stuff. I like mellow stuff, too, I tend to like anything with good lyrics. I can put aside a lot of things if someone's got something worthwhile to say.

MRR: That's interesting, most people would say the music is above and beyond anything else, but for you the lyrics are the most important aspect?

Todd: To me, definitely. It has a much larger impact on me than the music. I can put aside some types of music to listen to some things lyrically that I get something out of. I guess my music selection is pretty consolidated. I think that with hardcore, I've never really had something for intense, fast music, but I like it for what a lot of it has to say. For example, I like Engage, but this is stuff I wouldn't regularly listen to.

MRR: What do you think about musicians like Billy Bragg who have a political message, but does it on a mainstream, major label?

Todd: I'm not real concerned with it. It's sort of one of those sad apects of this society. However, I can see the good in it, that there is a least something positive or legitimate. But it's just not making up for the bullshit brought about by charging lots of money for merchandise and shows.



MRR: What are some future Pollution Circus projects?
Todd: Well, we want ot put out another record. Tyler, who did our first 7", and did a zine called *What'syamazine*, is planning on putting out a couple of comps. We met him at the anarchist gathering in San Francisco, and he wrote to us saying he wanted ot put out a 7". I didn't really believe it was going to happen. Then it was like "surprise!", it did. Anyway, so we're gonna be on one of the comps he's putting out and then we'd really like to put out our own record. I don't wanna have to deal with distribution, so I'm trying to find someone that will do that. We've got lots of new stuff we want to record.

MRR: What profound complexities does the name Pollution Circus imply?(snickering)
Todd: I think it's a really good reflection of this society. Actually, our drummer, Chuck, was practicing for one of his other bands, and one time he said, "I'm gonna have a band called Pollution Circus." We all thought it was a really neat name. Kevin, Kenny, and I were all living together, amd Chuck just went and set up this show for Pollution Circus and *then* asked if we wanted to play with him. So we just totally improvised, it was neat though, and we had a lot of infomation to hand out, which was our main thing. We put out a lot of infomation our first couple of years. I really burnt out on that for a while. Which I guess is good, because I'm really busy with work, the band and hunt sab stuff. There was a black bear hunt sab last weekend. The first hunt sab we did was five years ago in California. They make a law here making it illegal after we started, specifically regarding us. But we still go out, because the law isn't really enforced, any charges normally get thrown out. I think that it's effective because it's a very direct thing. I mean the hunters still always do get their tag. But you did save that one animal, and that's a positive thing that definitely had an effect. So I still feel it's worthwhile; I just did a week in jail.

MRR: Do you think that the more mainstream protest during the Gulf War were effective in any way, other than cheering up the people who were involved as a way of patting themselves on the back?
Todd: No, the only way I can see something like that being of any use is if there was a large scale social revolution. I think that change has got to come about covertly. At this time I don't think there is any way to covertly create any lasting change.

MRR: You seem to encourage direct action a lot in literature that I've seen, do you think that direct action on a fairly small scale done by individuals is very effective, especially towards institutions like banks and government offices?
Todd: Every little bit helps, definitely. I think the individual direct action serves a lot more purpose. Demos have a lot more to do with self-gratification. I think the impact of direct, covert, individual action is much less of a pat on the back than waving a sign in the air and screaming while getting your picture taken for the front of tomorrow's newspaper. Also the anger can be directed in much more constructive destructive ways.

MRR: Do you think it's a problem when people become more concerned about saving the world on large scale political level, and don't worry enough about their own personal lives and growth or the way they deal with people on a personal level?
Todd: Yes, I definitely think that personal growth needs to happen first. That's one of the most important things, to have yourself together.

MRR: Does punk or hardcore have any validity anymore? In other words, is punk a threat?
Todd: Yes and no. Well, no, punk is not enough of a threat. On the other hand, I think it has created a lot; many people have been affected by it, at least those who are directly invovled. It definitely struck a chord for me. When I first got into punk, you know, I was aware, I was headed towards this direction. I thought, "Wow, this is right on, this is what I'm really into". It was Flux and Crass and animal lib stuff. I think punk is responsible for making some of those ideas more accessible. Like Conflict, putting out ALF info and being as blatant as they were. I think that getting in the hands of animal rights people really helped. When they played in San Francisco, I went home with a lot of infomation, and when I showed mainstream animal rights people the "Liberate" single, were just like, "Wow, there's a band singing about this stuff". They didn't care about how noisy the band was. There are probably many other movements that punk's gotten into, like the environmental thing. But for me, the politics come first. I was an outcast kid, I quit school in 7th grade and went to an alternative school for about a year, which was bullshit. I didn't get along with my parents, and I left home when I was 14 or 15. I just turned 27 a week ago tonight.

MRR: I kinda of have some problems with the gay liberation movement, of a lot of gay and lesbian people trying to merely gain mainsteam acceptance, rather than change people's attitudes. They just want to be part of everyday society, what do you think about that?
Todd: I don't like it. I have a lot of problems with the gay movement, and even the Homocore movement. Those Homocore folks are the ones that flipped out the most over the *Fuckman*. And especially since we're down on leather, because they're very pro-leather. It's kind of ironic that the gay community has all these wonderful things going on, and they're just perpetrating the same type of bullshit in relationships that happen in heterosexual relationships.

MRR: Right, just because it is a homosexual relationship, doesn't mean it's going to be healthy...
Todd: Many people try and emulate the same thing regardless of whether they're lesbian couples or gay couples, just to gain acceptance.

MRR: You're probably pretty much against voting, but how do you feel about voting for measures, bills and whatnot, that would affect people's rights (like gay rights) or the environment?
Todd: I wouldn't vote on something like that, no. I'm tired of working with bullshit mainstream stuff, like trying to put animal rights bills through. A few passed and then another bill would pass that totally repealed the previous bill. It's just such a little circle of bullshit, that I don't think it really makes any difference. I guess if there were some huge, outragous change, I don't think I'd vote on it. I think voting is pretty worthless.

MRR: What do you think about communism?
Todd: Well, I don't like anyone who is domineering, but you know, Kenny in Pollution Circus is pretty much a communist. There are some communists I've met that have just needed a little kick over the edge to become anarchists. It's pretty funny. I've heard the arguement that eventually communism would turn into anarchism, thinking that this society is gonna wake up...

MRR: Do you think realistically, that this society could handle changing from one extreme to another?
Todd: I don't think there is going to be any kind of an extreme drastic change all of a sudden. It will be gradually, starting within ourselves. And, you know, we have a long way to go.

Pollution Circus/ PO Box 162371/ Sacto, CA 95816

A D. MORF REPORT FROM JAPAN

ERICA BECK
OF
BOY
RECORDS

Erica Beck is a prominent figure in Japan's hardcore scene. She is active in both translating band interviews for Japan's alternative music magazine, Doll, and along with Sugi, (ex-Sic bass player and cover artist for many Japanese hardcore re-cords), runs Tokyo's best independent punk record store, Boy. Interview by Devon Morf, photos by Akiko Arai.

MRR: Let's start off with how Boy records began.

E: I don't know. Some other people started the store before I came. When I was a student at college I was asked to help this store so I came here. Now I've graduated from college and now I just work here.

MRR: How long ago did you start working here?

E: I've been working here for nearly seven years.

MRR: Before that you said it was a pub?

E: Yes, that's right. The store used to be a pub. I heard that so many people who liked rock music or some underground stuff came to the pub that the owner decided to carry some records for his patrons. Then the club turned into just a record store.

MRR: How did the store get involved with *Doll* magazine?

E: The location, I think. Their office is very close to the store.

MRR: How did you meet them; did they ask you to write for them?

E: When I was a young teenage girl I read *Doll* magazine. I can't remember how I met them, maybe at a venue or club.

MRR: Was there much punk rock in it before your involvement? It's sort of a strange magazine; there's no real solely punk magazine in Japan is there?

E: That's right. The editor-in-chief loves punk rock actually. I heard that he went to New York, London and Paris in 1976 or 77 and he saw lots of bands. He was so shocked by the punk rock music that... Actually *Doll* magazine used to be called *Zoo*. They featured just rock music. Then, after the editor-in-chief came back to Japan he started to feature such underground stuff.

MRR: Has Boy ever put out any records?

E: I don't want to do such a thing. I have too many things to do at the store that I don't have enough time to do such a thing.

MRR: It seems that most of the foreign hardcore bands that come to Japan are brought by clothing and record stores that sponsor the bands to come over, is that correct? Like Extreme Noise Terror.

E: Yes a boutique kind of thing, clothing store, brought them to Japan first. It's too much trouble for me though. I want to help bands but I don't have enough time to organize everything.

MRR: Are most foreign bands brought over here by boutiques and by record companies?

E: Yes, usually.

MRR: Have any bands come independently, on their own to tour?

E: Yes, some bands were brought by some record stores like Fugazi or Mudhoney. They were brought by a record store called Time Bomb in Osaka.

MRR: With the way that live shows are set up, with the equipment and drums already there, wouldn't it seem possible for bands to tour independently without the help of a record store?

E: I think it would be quite difficult. It's almost impossible for bands to get proper permission to play in Japan. It's a kind of working visa thing. Of course underground bands have come to Japan without such permission. I think they didn't bring their equipment with them. They have to borrow such equipment and they need someone to book their shows at venues. So it's quite difficult for the bands to do everything by themselves.

MRR: How did Boy's mail order service start?

E: It had started before I came, but the number of record stores that carry such independent stuff is very limited in Japan, especially in the countryside. There are few record stores that are interested in such stuff so people living in countryside have to use such mail order service.

MRR: Besides the store and the mail order, does Boy serve any other functions? It seems to be sort of a meeting place and flyering spot.

E: Yes, that's right. People put up their flyers on the walls and there's people often hanging around at the store just to chat. I like it, I like to meet different people.

MRR: I seems in general the Japanese scene is very distinct and different from any other in the world. What do you think some of the pros and cons of this are?

E: In general, we Japanese people import so many things like automobiles, or anything; especially music, and, of course, punk rock or hardcore. But there is a language barrier or something like that so we just read some information or we just see something on television or video and then we improve it by ourselves, so I think we have something different from other countries. At first we copy something and then we produce something original from it.

MRR: You seemed to be concerned the other day that the scene in Japan was going more towards entertainment than message.

E: Yes, yes there's such a factor. We import so much, but in

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general, about music we import just the style of the music. Of course there are some people that care but also some that don't care about anything. Maybe that's much the same in the world anywhere. But I think that in Japan entertainment is the biggest part of the scene. It's difficult to explain really well.

MRR: Recently there's been a lot of new bands in Japan that are influenced by more contemporary American bands...

E: That's right.

MRR: Is it true that this has been causing some controversy with the more traditional noisier Japanese bands?

E: Yes, I think so, but I just hope all the bands can get along. I just hope that everyone can do something together even if their music is different cause all of us are in the same underground scene.

MRR: How do you feel about the demise of vinyl in Japan and the proliferation of CD's.

E: It's really a shame. Actually CD is very convenient to keep or to play but I feel CD is very flat and a bit tasteless and the sleeve is very small. I think it's really shit actually. In Japan, the major record labels produce also the hardware for CD's, the CD player and such stuff, so they decided to quit pressing vinyl to sell more CD players. So now it's quite hard for us Japanese to get proper record players--at the moment, all we can get is just a very cheap and sloppy record player or a very expensive one. Also, it's quite difficult to get the needle for a player now. It's a ridiculous thing, I think. I think vinyl can survive. Still some people prefer vinyl I think. Actually such changing of the market, with CD's taking over vinyl, this situation is destroying the small labels. At the moment, we can't make any flexi vinyl either. It's impossible now, and it's really difficult to get 7" vinyl as well. So very small independent labels can't make such cheap thing anymore. All they can do is just save their money and press CD's in Japan. A couple of years ago there were so many small labels that put out flexis or 7"s or such kind of thing but now most of them are dead because of the changing of the market. It's really a shame. The changing is also destroying the scene, I think. It's quite risky for customers to pay 2500 yen for one CD. Usually at first they pay 300 yen or so for just a flexi to check what the band's like, but now it's impossible.

MRR: So now you'll have to import most of your vinyl and the bands here will have to make contacts with foreign labels to print vinyl. How would you feel though if there weren't enough contacts and Boy had to go to a predominantly CD format?

E: I like vinyl but I know the merit of CD's. I just hope Japanese people keep on buying vinyl. I never felt pessimistic about it because I know still our customers love vinyl more than CD's. Some bands try to put out their stuff on foreign labels. Some Japanese bands put out their 7"s on, for example, Heart First in Germany. But actually there was some trouble I heard because of the language problem. They couldn't communicate well so there was some trouble about something. No it's quite hard to put out vinyl in Japan so I think more bands in Japan will try and contact foreign labels to put out their stuff on vinyl.

MRR: Do you think that might actually have some positive effects. For example in the past it seems like Japanese bands didn't tend to tour other countries much whereas now many on foreign labels do.

E: Yeah, it's a very positive thing. I think more Japanese bands will try to contact people in other countries.

MRR: A lot of Japanese bands seem to have real longevity to them, like Cobra who've been going from 1982 to now. So many bands seem to last so long here as opposed to their American counterparts. Is there more of a commitment or dedication to being a punk in Japan?

E: No, no, no, no. Of course Japanese bands also split up within a couple of years. Like Cobra, they reformed just recently. I wouldn't say it's much different from the States.

MRR: When people from other countries think of Japan they often think of Boy, as it's been the most active point to communicate with outside of Japan as far getting foreign music...

E: We just love music. We want to listen to different types of music and we are interested in bands all over the world, many other countries. So we carry some Swedish and Scandinavian hardcore and of course UK or USA and Canadian. We just love music.

MRR: How do you decide what records to order from outside of Japan?

E: Of course I read MRR every issue and I'm very curious. I want to get more information about bands outside of Japan so I read all the reviews and then what I find interesting. And sometimes, of course, our customers ask me about some bands which they've read about in some zine and then if they ask me. I'll try to get more information about them and order the records. Communication is a really great thing. Before I started this job I had never imagined such a network of underground bands. At first we got records just from the big distributors in Japan who import records or CD's from other countries, but mainly they carry very major bands like Nirvana which is very pop and a major thing. But sometimes they carry some independent stuff and we order this stuff. But these distributors are only interested in what they can make money off of, so usually they don't carry such underground stuff so much, so we started to import such stuff by ourselves.

Record Boy/ 3-59-9, Kohenji, Minami/ Suginami-ku, Tokyo 166, Japan

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SUPERCHUNK

Seems kinda redundant to interview the next big thing (Ha!). Superchunk are from North Carolina. Melodic punk with a lot of edge? I don't know. A hard working band that just don't make it out to California enough... Mac sings and strums. Laura plucks and distorts. Jim hums and riffs. Jon pounds and smiles. Interview by Lance.

Mac: Hey Laura, do you wanna be in this interview?

Laura: NO!

Mac: See. *(laughter)*

MRR: The first thing I wanted to ask you about was all the attention you've been receiving lately. After years of working, everyone is now looking at you. Does that make you nervous?

Mac: Not really. It's kind of a relief to know that people are going to actually come see you when you play in the middle of the country. As far as attention from industry people... We're not doing anything differently.

Jim: We just go out there and play those tracks. *(laughter)*

MRR: Move those units.

Jon: Give the kids what they want.

MRR: At this point, is the band full time?

Jon: Almost.

Mac: We're just about getting to the point where when we get home from tour we can pay ourselves enough to pay rent until the next tour. I still have a job at a record store. Jim and Laura might have jobs at the copy shop. Jon could probably keep washing windows. But we're in and out so much now, I wouldn't want to rely on my job there. Even though it is really flexible I wouldn't want them to expect me to be there all the time. Because I won't be. We can almost pay ourselves.

MRR: It must be nice to give up your day jobs and just do the band...

Jim: Yeah, but it's a job to be in a band too. You have to go out there and travel a lot. Any given day, if you don't feel like being at work. It's too bad, you're in L.A. *(laughter)* You've got to do it. If you don't feel well you still have to do what you're supposed to be doing. Which can be a drag, but it's a trade off. It just seems like people get really excited. "Oh, you're so lucky. It's like a non-stop party." It's not really like that at all.

MRR: Not when you have eight hour drives everyday.

Jim: It's pretty tiring.

MRR: It seems like you folks are touring all the time. It seems like 90% of the year, you guys are on tour...

Mac: Pretty much. Since "No Pocky" (their current LP) came we've done two tours. And we did one just before that. A lot of it has to do with the fact that being on a small label like Matador, the record itself isn't going to get the word out there. You just have to get people to see you, then they might buy the record. I found that on this tour, the record came out on tour. Five months later, now people have the record. We get pretty good crowds in small places. But it's taken us long. We're going to Europe in a month and a half. Hopefully when we get back we'll take off the rest of the summer. Maybe record an album and not tour. I don't want us to get burnt so that we don't

enjoy it anymore. Like Jim says, there are always days where you just don't feel like doing anything.

MRR: Why do you think people are finally catching on? For a long time, people knew you folks. "Oh, Slack Motherfucker!" But now things have more taken off. Do you think it's that whole Nirvana thing?

Mac: No, I don't think it has anything to do with that. Band's just start out that way. People who live in big cities can get your first singles but it's harder to find in Omaha. Eventually, something comes out in a magazine like SPIN and people all over the country can read about it. Even MRR or something like that. It just takes a while for the word to get out unless you have a huge hype machine behind you. Unless you've got a label that's spending thousands of dollars advertising your first album. Like Smashing Pumpkins or something like that.

Jim: Touring is a big part of it. There are a lot of great bands that don't tour and you just never hear about them.

Mac: People need to have something put in front of their face for them to really catch on. There are people like you who are really into music and will search things out. Most people don't take the time. They wait 'til they read something in a magazine that they already read. Before deciding to actually check things out.

MRR: Still, it seems like things have had a certain sudden change in popularity...

Jim: I don't know. Are you aware of that? (To Mac and Jon) I don't get the sense that we're this... I hear this from a lot of people. But I don't get that sense myself. If I wasn't in this band, I don't know whether I would think of Superchunk of being what a lot of people seem to refer to it as.

Mac: Like a popularity band.

Jim: Because we still...

Mac: It's hard to absorb that if you're actually in the band.

Jim: If you see it happen, it goes so slow. It's not like we just woke up and all this happened. You minimize things in your own mind.

Mac: People were saying that after the first album anyway. We could pack a place in Boston or New York after the first album. On this tour we can get 300 people to come see us in Oklahoma were as we couldn't the last time. That says something. You notice that. But at the same time, it doesn't seem like it happened over night.

MRR: How do you divide what you do with Matador and what you do with Merge?

Laura: As far as Superchunk goes?

MRR: Yeah, how do you decide what single goes to what label?

Laura: Matador isn't really a singles label. They've only done the one single. I consider that as... they just did that one thing.

MRR: And never again.

Laura: Yeah. They might wanna do one again. But generally, if we wanna put out a single, we'll do it on Merge.

Mac: It's in our contract with them that we can do that. That's why we're putting out the singles album on Merge. We specified that we put out these singles. They can have the next to new albums. But we want the right to be able to put out the singles album just so that Merge will be able to get the benefits of what Laura and I have been doing. In between albums it keeps people interested.

MRR: It seems like it would be hard to find the time. Even with just running the label.

Mac: I think Superchunk takes the priority. That's more of our job. That's the more popular thing. If you ask people, have you heard of Merge, have you heard of Superchunk. More people would say Superchunk obviously.

MRR: Do you have a pretty close relationship with Matador?

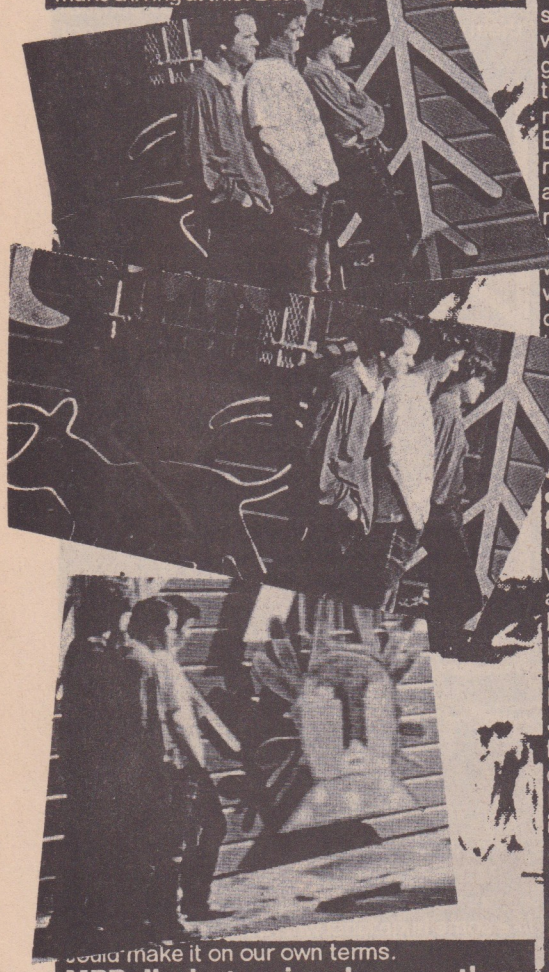
Mac: They're pretty nice guys. You can call them up and talk to them on the phone. It's not like some huge label where someone gets on the phone and says, "He's on the other line" or "He'll half to get back to you later". There are some frustrating things about being on Matador. Mainly their size. You can't blame them for that.

MRR: You mean like distribution?

Mac: We'll they deal with Caroline and Dutch East and any other major indie you could think of. I don't think it's the distribution so much as it's keeping up with the demand. People say, "I tried to get your record from Matador but they're out of the CD right now". That shouldn't happen now. It's a good sign that they can sell that many so fast. But they have cash flow problems like any other label.

MRR: With all that are you ever tempted to do the Teenage Fan Club jump to a major label?

Mac: There are things that are tempting. But there are also things that scare you away from it.
Jim: It's hard to say tempted. At any given day you go through scenarios of what could happen. There are a million different things that could happen.
MRR: How do you way that though? If someone came to me and said,"Record a record, here's $50,000..."
Jim: Yeah, but you've got to think, "what does $50,000 mean?" Are they giving it to you or are they loaning it to you? You start weighing something that once was a hobby against...
Mac: They're going to want to make that money back. It would be great if we could make a living at this. But it would [illegible] er if we



could make it on our own terms.
MRR: I'm just curious because there are definite limitations on both sides.
Mac: Oh, sure. Like I said, it gets frustrating being on a tiny label that can't keep the CD in print. But it would be frustrating to deal with a huge corporation as well.
Jon: It's weird because the people that work for those big corporations. It's hard to tell if they're really into you. It's hard to understand how into the band they really are.
MRR: How do you write songs? Does one person come up witht he whole thing?
Jim: Mac comes up with most of the music just because he sings and writes the words. Parts get worked out with the whole band. But it's mostly Mac.
Mac: Jim writes a lot of songs. He just doesn't let us use them. *(laughter)*
Jim: Mac's pretty headstrong. He knows what he wants. I joined after the fact. I don't put a lot of effort into writing riffs and songs. The continuity is there.
Mac: But I think it's becoming more of a thing where instead of thinking up all of the part, it's a group thing where we spend a lot of time on them at practice changing the times and things.
MRR: How do you write your lyrics? I was wondering how important they are to you since you never printa lyric sheet.
Mac: I don't know if importance is really a factor. The music usually comes first. It's easier to sit down with a guitar and figure that stuff out. I wouldn't be writing poetry if I didn't write songs. It's a lot more fun to make up guitar parts than to make up lyrics for me. I think the vocal line can definately make a song more catchy. If you have a song that's good. But nothing grabs you immediately, you can make up a vocal line that does it. It's more of a second instrument rather than "Here's the music, now I want you to read the text that goes along with it." Most of the lyrics are written pretty obscurely and personally. They wouldn't mean a whole lot to anyone else. I don't see any point in writing them out. Plus there are a lot of bands where the lyrics sound good in the music. But when you see them written out they seem kind of dumb. They're rock lyrics. They're not meant to be read as poetry.
MRR: So you don't mind big crowds of people mumbling "Slack Motherfucker"? *(laughter)*
Jim: If you knew what the words were you would laugh. I just found out what the words are and I laugh everytime we play it now.
MRR: Are you sick of that song?
Mac: No, suprisingly enough.
Laura: I am.
Mac: There are other songs I'm more sick of.
Jim: It's hard for me to play that song. My fingers don't stretch tha well on that one chord.
MRR: What made you want to play the instruments you play?
Jim: D. Boon.
Mac: Angus Young. Rock music really.
Jim: I used to listen Queen records and wish I could play the guitar. Then I got a Minutemen record and bought one the next day. I wrote a song a week later. So I think the Minutemen were a little more important than Queen. *(laughter)*
Mac: I think that if you listen to rock music your whole life there's always something you want to play. It's hard to be a spectator.
Jim: It's like baseball. How many people just watch baseball.
MRR: Is that why you wanted to play bass?
Laura: I never wanted to play bass. (laughter and hissing)
MRR: So why did you learn how to play bass?
Mac: I was teaching her roommate how to play bass actually.
Laura: It was his excuse to get in my house before we started going out. (laughter)
Jim: Sounds like you've been tricked.
MRR: And it's all coming out now.
Laura: No, I knew it. I knew it all along.
Mac: She knew it all along... Much to her dismay now.
MRR: Four years later you realize "I don't want to play this thing!"
Laura: "I hate this thing!" *(laughter)*
MRR: What made you start drumming?
Jon: I've been drumming for about 15 years.
Mac: Well, that doesn't answer the question. *(laughter)*
Jim: So you're a pro. Fuck you. *(laughter)*
Jon: I probably saw someone on American Bandstand or something. Someone like Chuck Biscuits is pretty inspiring

MRR: [illegible] was the first show you ever went to? What was the first band you ever saw?
Jim: False Prophets.
MRR: That was the first live band you ever saw?
Jim: Oh, first live band?
Laura: First live band I ever saw was Bad Brains and Neon Christ.
MRR: When was that?
Laura: I don't know. It was the Metroplex.
Mac: Molly Hatchet.
MRR: Oh no!
Mac: Hey, I lived in South Florida. I was in eighth grade in south Florida.
MRR: The heart of swamp boogie, I guess.
Mac: Heck yeah!
Jim: Bob Seeger.

Mac: The first punk rock band I saw was the Ugly Americans with C.O.C. That was when I moved to North Carolina.

Jon: The first rock show was a guy who's probably more popular here than he is out east. A guy named Randy Hansen that did a Hendrix tribute. *(laughter)* No, but it was cool. It was a 3,000 seat arena and he sold it out.

Mac: NO!

Jon: I'm serious. The first punk band was Dead Kennedy's on the "Plastic Surgery" tour.

Laura: I don't think I ever went to see a rock show. I didn't listen to music that much for a long time. I was a freak.

Jim: I saw Joan Jett at the Coast Guard Academy with my mom. *(laughter)* With about 400 coasties. It was like a toga party. It was the loudest show I've ever been to. I felt so bad for my mom. She just sat there for the whole thing.

MRR: She didn't trust you to go alone?

Jim: No, I joked. I said, "Hey mom, Joan Jett's playing. Let's go." And she said, "Sure, I like Joan Jett."

MRR: What's the most embarrassing show you ever went to? What was the worst bill you ever saw?

Mac: REO Speedwagon and Survivor, definitely.

Laura: Ouch!

MRR: When was that?!?

Jon: '90, '91...

Mac: '82.

Jim: Micheal Bolton and Bob Seeger.

Mac: Wow, you say Bolton live?

Jim: Yeah, 'cos he's from Hartford and I'm from Connecticut.

Mac: So you felt an affinity.

Jim: He used to be a hard rocker. He used to wear denim and play loud guitars. He opened for Bob Seeger.

Jon: The Randy Hansen show was probably it. BUT, I used to be a big Rank and File fan. I never got to see them when they made those country records. On the last record tour I saw them. I couldn't believe it. I drove two and a half hours to see them and it was all metal versions of those songs. It was terrible. You were there. (to Jim)

Jim: At the Pier? I went to see Snatches of Pink at the Pier in Raleigh and watched a couple of songs from Rank and File and it was sad.

Jon: It was sad because they were trying to do the metal thing.

Jim: And there were like 50 people there.

MRR: Did you ever see Red Rockers?

Jon: No, but I've got four copies *(laughs)* of the record. I almost bought a test pressing of the "China" test pressing yesterday. *(laughs)*

MRR: Worst show I ever say was Cheap Trick, Aerosmith, and REO Speedwagon.

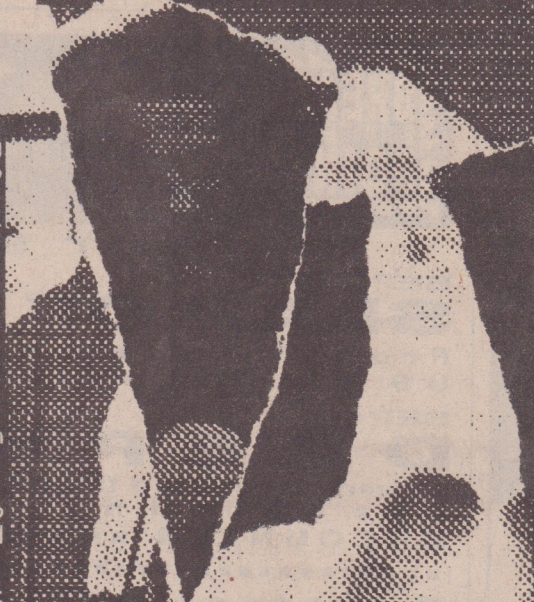
All (except Laura): That's a great show! What?!?

MRR: What do you think for yourselves is the worst show you've ever played as a band?

Jim: Garner, North Carolina. It was only a half an hour from Chapel Hill. It was sad because the guy who put it on was a nice guy and he lost a lot of money. It was a huge room and he rented it and there were like five people. It was like a nightmare.

Jim: I thought Tempe was the worst. Th sound guy was Sacred Reich's sound guy. During the soundcheck it was fine. Then live everything went wrong that could go wrong. I think he was smoking crack. Eventually he just walked off in discuss. Afterwards I could hear him saying in the monitors "All sluts report to the sound booth." He said it about five times. Later on we found out there were all kinds of effects and reverb.

Jon: Boston was probably the worst soundman you could ever have. It was this real rock club. The crowd was great. The guy was doing a drum check and it literally took an hour. I asked him if he could please take the reverb off the snare. "Look, I don't tell you how to do your job. You don't tell me how to do mine. Thank ve..."



Jim: Sebadoh took him down. They took him right down. It was beautiful. For the vocal check they whined and yelled at him.

Mac: MRR seems like a weird magazine for us to be in. We actually read it. But we don't seem punk enough or something like that.

Jim: We don't play Finnish thrash.

Jon: It seems like they consider it more of a college thing.

Mac: I'm suprised to see the Cynics in here.

MRR: Do you think your music is that far out of range?

Mac: I don't.

Jon: It seems like their impression of us is.

Mac: I remember Flipside and some of the more punk magazines calling the first album college. I'm sure there are people there that like it.

MRR: Well, Flipside is a whole different thing.

Mac: I think of us as punk rock. Well, who's this Ben Weasel guy for one thing.

MRR: He lives in Chicago.

Jim: I like Screeching Weasel too.

Mac: I read the business of punk rock thing. The stuff he wrote was so bizarre. I could not understand where he was getting these ridiculous notions from. The people interviewed were really good. The interview with Ian is really good. Obviously, his views aren't those of everyone at Maximum Rock-n-Rolls... (laughter) He's got this attitude that's like, if have a booking agent and you don't book your own tour and you don't have a horrible show everywhere you go and nobody comes and someone fucks you over then it's not the punk rock thing to do.

Jim: That's so dumb. It's so ludicrous. What you're saying is that you're a masochist and you hate yourself.

MRR: This is getting pretty long. Any last words on upcoming stuff?

Mac: We'll probably be doing our next album over the summer. We should have a single out before that.

Jon: The split single?

Mac: We're thinking we want to do a split single with Rocket From the Crypt doing Adam and the Ants covers.

MRR: No way! What songs?

Mac: We're going to do "Beat My Guest". There will also be a real Superchunk single out. We are the Beat Happening tribute album doint "Nancy Sinatra". We also do Devo cover on a comp record called "Freedom Of Choice" with a bunch of bands doing new wave covers. It's got Mudhoney, Sonic Youth, Yo La Tengo, Das Damen, Erectus Monotone, Polvo. All these different bands. The procedes will all go to Planned Parenthood. Caroline is doing the CD but they didn't want to do the vinyl. So the vinyl is going to be on Merge.

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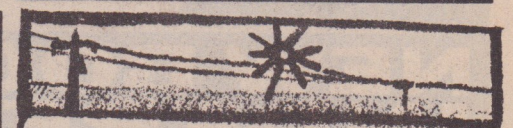

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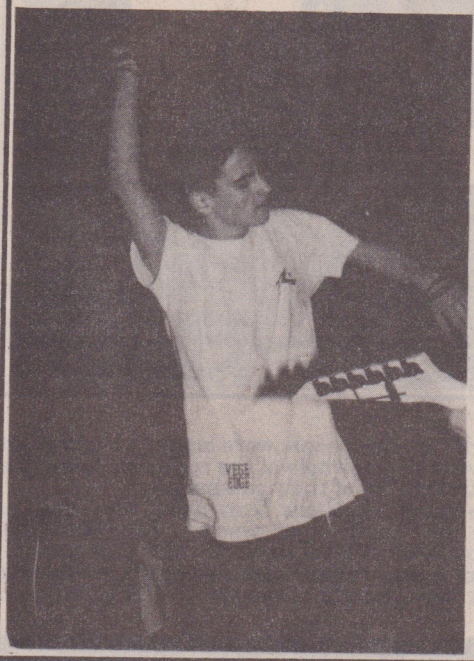

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WOMEN AND NAZI GERMANY

Discussion of the idealogy of National Socialism has often underestimated, or ignored Nazi attitudes to women were well worked out, and openly stated, women were needed in the service of the State. Because of this they should be put to no more hardship than was absolutely necessary, provided they adhered to the role which the state demanded of them. In keeping with their whole philosophy, there was no attempt to describe the benefits that women were given in terms of the needs and choices of the individual, but clearly in terms of the needs of the state.

There are three main reasons why anti-feminism was so crucial to the Nazis both in their rise to power, and later in consolidating their position. Firstly, their attitude to women was a major part of their opposition to the "liberalism" of previous governments, which they claimed had "loosened" traditional moral standards. In contrast, their militarism emphasized the distinction between the sexes.

Secondly, because National Socialism was a racist movement, and women's role in the birth process so important, they had to find ways of controlling women in order to carry out their policies on race.

Thirdly, after taking power, their anti-feminism gave them a consensus of opinion with older Conservative and Catholic parties which helped them to broaden their base of support.

Before 1933 changes in women's traditional role were beginning to appear. In 1918 feminists had won the vote. There were some gains in education for girls, and World War I gave German women the chance to enter higher paying jobs from which they had previously been excluded. A large women's movement had existed which was, however, divided, and lacked the independence of today's women's movement.

These developments provoked a huge reaction in Catholic and Conservative parties, so much so, that despite other reservations they expressed "gratitude" to the Nazis for restoring "morality."

In fact, many of the gains women had made were being eroded long before the Nazis came to power. For example, at the end of the war, women were made redundant in large numbers as the returning soldiers wanted "their" jobs back; the working class women's groups had lost most of their independence and now did social work for the Socialist Party whilst the middle class movement was weakened by internal friction.

On the other hand, birth control methods were spreading, and women, particularly in the cities, were choosing to have fewer children. The war had changed many attitudes to traditional morality. Even though very few people were actually taking part in this new permissiveness, the whole of the right, including the Nazis, made it a central theme of their campaigns.

However, in the case of the Nazis, fears about the results of a declining birthrate were their major concern. To reverse this trend and raise the population level they attempted to promote marriage and the family. This was no longer to be a private matter as it directly affected "the strength of the nation". They believed that the government must intervene to "protect" marriage and also to direct it in line with their racial policies. The first priority was to stop Aryans and non-Aryans from marrying and similarly to prevent people with certain illnesses from producing children, in order to produce the "master race".

But their desire to increase the birth rate was usually given priority, even when it conflicted with their racial policies. One of the main ways in which they "persuaded" women to have more children was to make it financially easier for people to marry and for women to stay at home to look after the children. One tactic was their marriage loan scheme. This was an interest free loan, given to people who wished to marry, providing the woman withdrew from the labor market. It was the equivalent of 4-5 months wages for an industrial worker. Repayment was at the low rate of 1% per month, and repayment was cut by 1/4 for every child that was born - with 3 or 4 children, very little of the money would have to be paid back. This scheme had some effect as people who obtained the loan had twice as many children as those that didn't. The Nazis financed the loan by a tax on those without - another deterrant against remaining childless.

Similarly, tax allowances for children were doubled, maternity benefits were increased, nursing payments introduced for those with young babies, and periods of pay leave from work for those with infants to care for.

Their major incentive, however, was the introduction of family allowances. Large families were given cash grants and later monthly payments. Another scheme was a money grant for those who would agree to have another child. The Nazis saw this as an alternative to giving wage rises - an attempt to keep the population "happy", whilst pursuing their population policies.

Facilities for women were also improved. The number of maternity clinics increased, and infant and maternal mortality rates fell steadily. "Mother Schools" were opened where women were taught "household skills", which many women attended on a voluntary basis.

All these measures addressed themselves to the real frustration of married women, but in an anti-feminist framework. They offer some explanation of the support that masses of women seem to have given the Nazi regime.

SEXUALITY

Alongside these material incentives, there were attempts to mould peoples attitudes by a vast propaganda campaign. Much of this was directed against the popular image of the sophisticated city woman of the Weimar period. The National Socialist Party officially opposed women "smoking, drinking and dressing in an American fashion."

The ideal they wanted to propagate was that of the peasant wife, living a peaceful, wholesome life - devoted to work on the land, and to her family. The Party issued edicts against women who "shave their eyebrows, use rouge and dye their hair." In contrast to this, women should demonstrate their wholesomeness by achieving the Reich Sports Medal. In directions to the SS as to who would make a suitable wife, they very seriously advised that "for good health, the javelin or the pole vault are of more value than the lipstick."

The other major area of anti-feminist propaganda was concerned with motherhood. Such measures as the Honor Cross of German Motherhood, for women with four children were seen as ways of promoting "motherhood" without incurring unnecessary government expenditure. It was also hoped that in the war period such measures would prevent unrest among women whose husbands and sons were being killed. However, it is impossible to say whether these propaganda exercises could have been effective without the financial measures to back them up.

For the women who did not fit into the Nazis anti-feminist framework, life became extremely difficult and often dangerous. This side of Nazi policy can be seen in their attitude to birth control. During the 1920's the Communist and Socialist parties had been fighting for abortion and contraception facilities, and had set up their own clinics. By 1926, abortion, on medical grounds only, had been legalized, thus the vast number of abortions were still illegal, and it has been estimated that 100,000 cases of serious illness resulted from these abortions.

However, under the Nazis things were to become much worse.

In Hitler's words, "it must be considered as reprehensible conduct to refrain from giving healthy children to the nation." This attitude was only modified by their racial policies, and abortions were freely available for those with "birth defects" and "non-Aryan women."

Most of the Communist run birth control centers were closed down once the Nazis came to power, although, surprisingly, some of them continued to operate in secret. The number of prosecutions for performing an abortion began to increase - and so did the penalties. In 1933 the penalty for giving an abortion was two years imprisonment. By the war years the penalty was death.

A group of women whose position changed drastically after 1933 were unmarried mothers. Initially they were regarded as a "waste" from the population point of view, since an unmarried woman would often only have one child. Also, the Nazis at first associated unmarried motherhood with what they termed "Marxist licentiousness." In fact , a 1934 Labour Front article said that these women were "usually psychopaths or mentally deficient in some way."

But there was great confusion in the party on the issue. The scruples of puritans in the party conflicted violently with the views of those wanted to produce more "racially valued children"- whatever the circumstances. Gradually the second group began to dominate the party's ideas, and Himmler emerged as "the champion of the unmarried mother." In his words, "she should be given credit for contributing to the population" and hoped that if people would change their puritanical attitudes she would produce even more children.

The Nazis realized that public opinion was conservative on this issue in much of the country so they moved cautiously, but unmarried mothers were no longer the social outcasts they had once been. The state's "sponsorship" of these women was seen as a way of avoiding more abortions. During the war Hess announced that the state would assume guardianship of illegimate children, in particular those fathered by soldiers. Himmler went so far as to say that those who refused to serve their country, even though unmarried, could be compared to army deserters.

AND FASCISM

Taking this a stage further, he discreetly gave notice that women anxious to have children could have "racially pure" men provided as "conception assistants."

Any small benefit that accrued to women in all this was purely incidental; their aim was always to survive and strengthen the state.

Another important part of their policy was to remove women from the paid workforce. However, in discussing this we must remember that previous governments had already implimented this policy during the economic crisis, and had been supported by the unions to protect "men's jobs." In this respect Nazi ideas coincided with those of most other parties including the Social Democrats, ie. the man should be the guardian of the home and family but an unemployed man is unable to fulfill this role, or may be unable to afford to marry in the first place, and all this in its turn prevented population growth.

They also complained that unemployment was driving women into unsuitable jobs, and were particulary concerned about young girls working in the tobacco and chemical industry,

"It must be considered as reprehensible conduct to refrain from giving healthy children to the nation."

as this might endanger their reproductive capacities. Their intention therefore, was that women should leave the paid workforce, thus leaving more jobs for men who could then marry and father more children.

However, as early as 1934 they had to concede that they could not completely manage without women in the paid workforceand thus a Women's Section of the German Labour Front was established to take responsibility for women workers. These

Dial-A-Racist

[The following is the text of a recorded message made available by Tom Metzger's White Aryan Resistance.]

"Almost all abortion doctors are Jews. Abortion makes money for Jews. Almost all abortion nurses are lesbians. Abortion gives thrills to lesbians. Abortion in Orange County is promoted by the corrupt Jewish organization called Planned Parenthood. The name, alone, proves their corruption because they don't plan parents they plot the murder of innocent white children. That organization gets money from the State of California and corrupt pay-offs from the lesbian abortion clinics. Their administrators pay themselves high salaries and at the end of the day they take the fetuses, some of whom are still struggling for a breath of life, and throw them in the garbage where the cats can eat them. They can't stop now because when abortion is declared to be murder they would be hung by piano wires for the holocaust of twenty million white children. Jews would do anything for money including the rape of innocent children followed by the ripping and tearing of the living child from the young mother's womb, while it is still forming. Jews must be punished for this holocaust and murder of white children along with their perverted lesbian nurses who enjoy their jobs too much.

"You have reached WAR . . . White Aryan Resistance."

women were all committed to National Socialism, and had the task of protecting women's "childbearing capacity" at work and neutralizing any unrest felt by the women.

By the late 1930's a huge contradiction had occured. Women's employment had become essential to rearmament and the war effort. But this was diametrically opposed to all their earlier policies, and to their anti-feminist ideology. By 1938 the labour exchanges had one million vacancies on their books, and one might have expected that they would have regarded the 3.5 million childless women, with no job outside the home, as the answer to their problem.

The labour shortage was so severe that it was causing the nazis to lose control, as workers exploited their own scarcity value. As employers had to compete for labour, wages rose and work discipline and productivity fell. Bitter rivalry broke out for power and economic advantage in both government and business. And yet despite all this, their attempts to mobilize female labour were hesitant and halfhearted.

Between 1928 and 1938 the proportion of women in regular work outside the home fell quite drastically, despite the growth demand for labour after 1936.

Nazis propoganganda fed upon the feelings of women who did not want two jobs. In 1939 for example, 3.5 million women took the decision to stay unpaid at home, even though they had no young children to look after. The main reason seems to have been the extremely low pay for women, at a time when men's wages were rising, and thus money within the family would be less scarce than in previous periods.

These financial factors were reinforced by the Nazis' propaganda. Even knowing that they were going to fight a war, the instructions given to labour exchanges were that "women should not be given work which calls for special presence of mind, power of decision capacity for swift action." Not exactly a campaign to get women into the workforce!

One effort they did make, was to give women only a low allowance when their husbands joined the army, thus forcing women to go out and earn a wage. But this policy was dropped for ideological reasons - contradicted their ideas about women even though it was economically important. The new allowance was set at 85% of the husband's previous income, the highest of any country in World War 2. And this allowance produced the opposite of what the Nazis needed, an increase in the labour force. Many women married a soldier and were able to give up work.

For the women who did agree to go into industry, conditions were harsh. Protective laws were suspended in the munitions factories and women were expected to work a thirteen hour day. Despite the need for female labour, few nurseries were provided. And yet another disincentive for women to work in the factories was that women who earned a wage had money deducted from their allowance for being married to a soldier.

Again, there was confusion in the party, and Labour Front representatives were making contradictary statements. The result was that after bitter conflict between that section of the party who were concerned with the labour shortage, and 'idealogues', the ideal of 'womanhood' was put before the need to win the war, and thus their own survival. Although there had been attempts to coerce young girls into domestic service, thus fulfilling a woman's role in the service of the State, Hitler refused to conscript women into the factories, which is where, from the Nazis viewpoint, they could have been effective. This order was only changed towards the end of the war when the Red Army was already marching towards Germany.

We can see from this then, the vast importance of anti-feminism in their system of ideas, in that even in times of great crisis for their whole system, they attempted to impose a lifestyle on women that was completely at odds with economic, social and political needs.

MEN AND FASCISM

You had a hard job proving yourself a man in Germany after World War 1. Most German cities were littered with 'fighters who could not de-brutalise themselves' (Goehring's description), brooding in beerhalls or strutting around the backstreets in threadbare brown uniforms and jackboots, looking for bother. They had grown to manhood preparing for the war. Most of them were from the middle class which "before 1914 had regarded itself as the backbone of German society, upholding all the traditional values which had come to be regarded as 'normal', 'natural' and 'eternal'—values such as repect for and deference to authority, belief in family, nation and the virtue of patriotism."

The cherished virtues of these 'little men' were shattered. Imperial Germany was defeated, communism seemed around the corner, and hyper-inflation decimated their savings. It was from these embittered, inward-looking, self-pitying men that the early Nazi party was formed.

WOMAN IS MAN'S DEADLY ENEMY

Male comradeship in the brutal conditions of the trenches had a profound effect on a generation. Only masculine companionship was good enough. A set of ideas that had developed in the pre-war youth movements made a lot of sense to many of these men. *Masculinism.* This means thinking men are great and women are to be despised.

Stephan George, for example, advocated the *Bund* (Communion of Men), praising masculine prowess, purity, and perfection. He believed in a Circle of Men, led to a beautiful future by their Führer.

Another masculinist philosopher, Hans Bluher, championed the deep devotion of young boys to each other, seeing this as laying the basis for a new society, built on an elite of men. "According to Bluher, humanity had failed to maintain itself on a 'heroic level' because men had allowed themselves to succumb to the feminine virtues of human kindness, sympathy and charity." He saw male love as the "unique force for creating the State and its Führer. It should not be debased and squandered on woman and the family."

"What has hitherto been the most frequent cause of Man's failure? Why, his beloved mortal enemy, Woman."

"The Jews have never been able to establish a State because they suffer from male companionship impotency, and at the same time, a morbid enlargement of the family instinct."

Bluher also championed gay rights but was both anti-feminist and anti-Semitic.

Embittered ex-soldiers plus masculinist ideas had a profound impact on the early Nazi Party. Once in power the Nazis offered Stephan George the task of leading Germany's 'cultural regeneration', but he declined, he was hardly the type. In 1930, a Nazi magazine wrote:

"It is our belief that it is the masculinity of National Socialism which will most intimately appeal to every genuine woman, for only this will enable her to become a full woman once more."

BEING A REAL MAN-GERMANY BETWEEN THE WARS-

A Crisis of Manhood.

BRAWLING THEIR WAY TO POWER

However, the road to power (1923-33) was fought over every inch of the way by the Brownshirted Nazi SA. 'Hitler built up a paramilitary movement from a small nucleus of ex-servicemen into a vast organization of several millions." He was able to offer the impoverished middle class man and later the unemployed "a chance to retrieve their lost masculine self-respect. A free uniform and entry into a strong and powerful brotherhood could work wonders for these men." At the same time Hitler was able to promise heavy industry, in a closed meeting in 1932, that he had the power to smash the trade unions and make strikes illegal. He was the Strong Man they were looking for. Masculinism and disillusioned ex-soldiers served the Nazis well during the 1920s.

NAZI MEN IN POWER

At the first general meeting of the Nazi Party it was unanimously agreed that no woman would ever gain prominence—and none ever did. However, after assuming power (1933) another aspect of sexual politics began to become significant. This aspect is well covered in another paper ("Women in Nazi Germany"); it did not despise women, but put them in their place as wives and mothers, breeders of the Race.

"The new political reality is so constructed that the German woman will, from now on, live in a State formed and led by the masculine spirit...a State, on whose being, for a long time, she will not have direct influence on as formerly...not hostile to women but friendly, since its whole basic position implies the restoration of

NAZI'S OF THE 80'S (AND INTO THE 90'S): GLENN MILLER OF THE NORTH CAROLINA KNIGHTS OF THE KLU KLUX KLAN (NOW THE WHITE PATRIOT PARTY), BOYD RICE OF THE AMERICAN FRONT, AND AN ARYAN NATIONS SUPPORTER.

woman to her own life sphere and the life and security that she needs." (1933)

For a policy of reinforcing the family in this way to take hold, big constructions had to take place. Not surprisingly, a fair number of the masculinist street fighters, including their leader, Röhm, took the philosophy of love between men seriously and some were homosexuals. It needs to be said *loudly* that the homosexuality of some of the Brownshirts was woman-hating and different from today's gay liberation movement and from much of the gay movement in pre-Nazi Germany.

Eventually, the homosexuality in the Brownshirts that had been tolerated and was part and parcel of their masculinism became unacceptable as the battle to increase the 'pure-German' birthrate demanded the glorification of the family. Hitler had Röhm put to death along with Strasser (the leader of the 'working class' tendency in the Nazi Party, seeking a 'second revolution') and many others in the Blood Purge (1934). It must be said that whatever the reasons for these murders, they were justified as an action by the "Party of Decency" dealing with "notorious homosexual perverts" and marked the end of the usefulness of full blown masculinism to the Nazis.

RACIAL THEORY

Both the early Nazi brotherhood and the later emphasis on the family, fathers, and motherhood can be explained in terms of war, nationalism and racism. The Storm Trooper Brotherhood helped their Führer steer the destiny of the Race and Nation once again, while the birth campaigns demanded the Race's babies for the future of the Fatherland.

Their project was to destroy the evil which they considered had been corrupting the world and weakening their race; that is, the fictitious "International Jewish Conspiracy."

To talk about men in Nazi Germany means talking about women, about sexual and racial relationships. I want to finish this part with some quotes on this subject.

"The reward which National Socialism bestows on woman in return for her labor is that it once more rears Men, real Men, decent Men, who stand erect, who are courageous, who love no hour...and conscription, what marvelous training!! Woman is to be regarded as the eternal Mother of the Nation and the eternal companion of Man in work and battle. We men are ready to fight, but when we are wounded, you must nurse us. Nature has provided for this. Women never favor cowards; they like brave men, and we like a womanly woman." (Hitler, 1935)

"Do not leave the men idle. Rather take over household management, make free your position for a man who would otherwise have to be supported by your work."

This was part of an attack on women who went out to work; they were told: "Give your jobs to the Fathers of large families."

However, during the Purity Campaign (against permissiveness and for putting women back in the home) Hitler remarked on the excesses of his SS (who, by now, had replaced the Brownshirts) that he wouldn't have too many restrictions on them. "My lads are no angels...they must let off steam the way they want."

In 1939 Himmler ordered his SS men to procreate at all costs:

"Only he can die peacefully who knows his stock...continues in his children...it will now be necessary for German women and girls of pure blood to become mothers of children by soldiers leaving for the battlefield..."

'NORMAL' CAPITALIST RELATIONS AND FASCISM

The Gay Activists Alliance proposed a motion at the June 1978 CARF Conference
which was passed; it said:

"One of the most powerful weapons in the fascist arsenal is to take advantage of the already existing divisions amongst oppressed people in order to mobilize popular support."

The *Searchlight* pamphlet on "Women and the National Front" says something similar:

"In fighting fascism we are not just holding off a distant threat of a military state. We are fighting reactions and prejudices today that, if carried much further, provide the kind of society that fascism aims at."

Without going overboard on this we should be clear that the Nazis built their mass support from the problems of everyday life, not only around the 'crisis of the nation', nor even just around unemployment and inflation, but around intense crises of people's sexual and personal life. Before going on to consider some of the present crises in post-War UK, and how the National Front (NF) and their allies and other right-wing groups relate to them, I want to make some points about the link up between so-called 'normal' capitalist conditions and fascism.

"We can't hide our lack of understanding of today's situation by referring back to the thirties whenever we talk of fascism, nor does it help to describe fascists as some kind of monster or NF members as mad people." "We need to understand the NF as a symptom of deeper and broader social changes in the organization of capitalist society."

We need to be fighting for real ways out of everyday problems. It doesn't mean, however, that we shouldn't be hounding the NF. The fascist organizations need to be attacked, weakened, and given no platform.

CRISIS OF MANHOOD—UK AFTER 1945

For 20 years following World War 2, capitalism promised many things to working class people. Jobs for every man, and many women too. Promotion was possible, especially where immigrants or women took the lower down jobs. State housing. A chance to send your son (or even your daughter) to college. For working class people, this all depended on working hard, making sacrifices now and believing in a better future. Promotion, home ownership and education all offered a way out of the working class. Later, when the crisis hit, these were no longer certainties.

DOING A MAN'S WORK
Changes in the organization of work

A major change, starting with Taylorism and Fordism, in the workplace has been the introduction of the assembly line, *deskilling*, measured day work and the like. "Men are traditionally brought up to believe in work. It is one of the ways men prove themselves and maintain a sense of identity." This is usually apparent when it comes to taking the piss out of apprentices, who "aren't grown men yet." It becomes increasingly difficult to believe in "a fair day's work for a fair day's pay" when the work itself is deskilled, meaningless, repetitive and beyond your control. Where blacks and young workers are less prepared to be responsible about work (they're "only in it for the money"), tensions can arise between them and older workers.

Added to this, inflation and unemployment in the 1970s has "vanished" a lot of people's savings (although not on the same scale as the thirties—this is a different kind of crisis) and, for many men, undermined their sense of security about always being able to be the breadwinner.

More still! Groups such as dockers who could consider themselves indispensible to capitalism at one stage and, because of this, had tremendous power, have been automated almost out

of existence by containerization. Powerful to powerless. Is it so surprising that dockers took part in a pro-Enoch Powell march a few years ago?

While the organization of the workplace and society changes, slowly but surely, and completely beyond your control, it's easy to find attractive the ideas of the right, including the fascists, which want to place the "dignity of labor" back on the pedestal, honor an "honest man's toil" and blame the immigrants who arrived at about the same time as the large scale deskilling, and who are still around now while the crisis is gripping.

Of course, things are nothing like as simple as this. We need to know what's happening in different parts of industry, as well as among the self-employed who are a traditional backbone of fascism. Further, there are many differences among the immigrant workforce in terms of their commitment to the ideology of work.

WHO'S WEARING THE TROUSERS
Men and the Home

"As production has become more and more capital intensive, capitalists have had to find ways of keeping their expensive machinery working for more time." They have demanded shifts, including the very disruptive night shift. Disruptive, that is, in terms of a stable sex and social life. Nights have obviously caused tensions...and suspicion. Of a different order though, has been the challenge to men's role as a breadwinner, provider and protector through women going out to work. At home, many men have found that not only have they lost their 'natural' place of authority in the family which perhaps their father had, but also they are 'wearing the apron', cooking the kids' tea while their wife's on twilight shift. Unemployment is, of course, immensely important, particularly at the moment, undermining many a man's traditonal identity.

In a situation like this, where (white) men's traditional privilege and power within the working class is no longer a certainty, where the dignity of work (or even having a job at all) is threatened and where his authority is challenged, then right wing ideas become attractive. The 'solution' is to turn the clock back, make Britain great again; their plan of action is to re-assert men's authority over women, kick out the blacks, 'restore the incentive to work'...

White men taking out their frustration by attacks on black people, on women and gays ('paki-bashing, wife-beating, queer-bashing') probably increase at a time like this, alongside the rise of fascist parties like the NF and British Movement.

STITCHING UP THE FAMILY

The family is the institution which most people hang their dreams on, yet divorce and violence in marraige are but one indication of the widespread dissatisfaction with it. It remains the seat of the most intimate relationships yet the scene of the most intense conflicts, to which there seems little alternative.

I don't want to go into much of a discussion of the family here as others are doing it elsewhere in this pamphlet, but I do want to say something about heterosexual (man/woman) relationships and gay sexuality.

Although, with the decline of the large family, producing lots of babies isn't as important as it was, sex for reproduction remains the cornerstone of sex roles. Women's position in society is still defined as wife and mother. Heterosexual relationships are what 'real men' and 'real women' are supposed to be engaged in. Gay sexuality is a threat to all this:

"In my opinion, in the general run, the homosexual is a dirty minded danger to the virile manhood of the country." (G. Landau, MP, June 1960)

Gay men and lesbians pose a tremendous threat to the family and are oppressed for it (More of this later). It is fairly well known that thousands of gays perished in the Nazi gas chambers.

THE NATIONAL FRONT ON MEN

There is little doubt that the National Front has the usual ideas on men's and women's 'natural place'.

"The complimentarity of the sexes is fundamental. Man has need of woman as much as woman has need of man..."

"Power, resistance, energy, combativity, the hunting instinct, the itch to conquer and dominate are masculine characteristics, opposed to such feminine instincts as submission, passitivity, sensibility, tenderness, and intuition."

"This implies that man, in whatever degree he predominates, never deprives woman of her natural power, as long as she understands her role as a woman." - various quotes from NF's *Spearhead* Jan '78

"For there is no party on the scene that is, for instance, more dedicated to the preservation of family life as the basis for a sound social order." - John Tyndall, *Spearhead*, Dec. 1977.

The NF role for men means *leadership* - Tyndall has commented, for example that the Conservative Party is reflecting its poor state in being led by a woman.

Predictably, men should be *soldiers*: "there should be a number of hours during the week set aside for activities which should bring the young child into contact with military processes." (Tyndall 1976)

Tyndall's attitude to manhood is well illustrated by his article in the National Socialist in the '60s on *Beatlemania: a Study in Degeneracy*:

"Is this not the age of effeminacy and weirdness in the male type?... (in order to be 'with it' our young manhood should ape the outer appearance of the queer. I could not help but recall the picture of another youth, belonging to another age, standard bearers of another spirit... I imagined them marching, as one day their counterparts shall march again... the virile splendour of a new British and Nordic young manhood under National Socialism!"

The NF also publish masculinist ideas, but as far as I'm aware there's no masculinist movement in this country comparable to that in pre-war Germany, although male chauvinism is everywhere to be found.

"The predominance in the US of the feminine element, as demonstrated by the marked feminine characteristics of American society... all this is directly linked to the inhibition of the masculine spirit"

WHO'S IN THE NATIONAL FRONT

On the other hand, male-inspired thuggery is one of the hallmarks of the NF and BM. It's very difficult to know who is in the fascist movement and very important to know what kind of people are joining the Front. At the recent ANL Working Council meeting (26th Nov. '78) the editor of the anti-fascist magazine *Searchlight* argued that the failure of the NF's election strategy and the massive presence of an anti-fascist movement meant that many of the older men where renouncing the NF in favour of the British Movement (presumably because of their open Nazism) while the NF where recruiting a lot of young lads, *looking for bother.*

WHAT CONCLUSIONS?
Sex-Race-Nation-Work-Fascism

Firstly, I hope it's been established clearly that there's an intimate connection between sexism, racism and fascism. Most obvi-

ously, the glorification of the family and motherhood for the reproduction of the 'master race' needs men in the role of provider and protector (soldier, leader etc.) There is a *crisis in sexual relationships* (men's relation to work, to the family is one example of this) and when this crisis is intense fascism seeks to offer the worst kind of 'solution' to this crisis. Further, the 'brotherly thuggery' - one way to prove your manliness towards other men and over women - is traditionally the backbone of fascist paramilitary organisations.

CONSPIRACY OF SILENCE

Secondly, even though these problems are central to understanding and combatting the rise of fascism, they are rarly taken seiousy.

"The left is very often part of a conspiract of silence on these questions. Very little consideration is given to the strains and difficulties people are feeling in coping with their every day lives."

WHAT IS THE SITUATION TODAY
Some Points for the Anti-Fascist Movement

1. The need to support women's struggles *now.*
... not only against racism and fascism, but also for women's autonomy within the working class. This is the surest way of preventing fascism from putting women in what they consider 'their place'. Within the anti-fascist movement women's issues must be given a high priority.
2. The need to support gay liberation *now.*

The challenge which the gay movement can present to the man/woman couple and its glorification in 'master race' theory is important. *The crux of the gay struggle seems to me to be its relationship to feminism.* It was because so much of the gay movement in Germany was woman-hating that the Nazis could recruit.

Today's gay movement is very different. There is a great deal of respect for feminism amongst gay men (although this is far from universal) and lesbian organization is very strong. The Tom Robinson Band song "Glad to be Gay", by the way, changed its preoccupation with just gay men (under pressure) to include a mention of lesbian mums.

If we see the crunch issue for gay liberation as its relationship to feminism then we can understand the position of Martin Webster, NF Activities Organiser who is a homosexual. But, of course, a *woman hater.*

3. Men against sexism.

Again I believe its relation to feminism is what counts.

4. Struggle in the workplace.

I don't feel competent to go into this in any detail, but obviously we don't want to turn the clock back and must build a strategy from present conditions...

5. The anti-fascist movement
...especially now the ANL has brought out a lot of people contains a lot of bravado.
(I remember some anti-fascists who hammered the NF chanting 'They were like *women*'). There's no such think as an anti-fascist male chauvunism - it always comes back on us.

WOMEN AND THE NF

The following information is taken either from National Front publications directly, or is reproduced from anti-fascist, feminist or socialist publications. I've put the information in points to try and make it clearer.

1. THE WHOLE IDEOLOGY AND PRACTICE OF THE NF IS ANTI-FEMINIST. They want to maintain and strenghthen the family with women as housewives and mothers. This is central to their vision of building up and strengthening the white race.

"We would wish to see a society that respected and cherished the feminine role as principally one of wife and mother and homemaker... There are few greater symptoms of our national decadence than the contemporary derision of maternity and domesticity, part of the same rebellion against nature as egalitarianism and other fashionable delusions of liberalism." — *Spearhead* Jan. 1977.

2. THE NF ARE TOTALLY OPPOSED TO THE WOMEN'S MOVEMENT or any attempt by women to break away from repressive stereotypes which limit women's horizons and straightjacket their creativity solely to childcare and housework. John Tyndall said in August 1977:

"I would like to see real manhood and womanhood once again valued and the current trend to unisex reversed."

Their contempt for women who want the right to some kind of control over their lives and bodies is shown very clearly in their attitude to abortion:

"Many women declare that the right to abortion is an essential part of women's liberation, and so it certainly is - just as bogus and debasing as the rest of the lib movement, and ultimately just as defeminising." — *Spearhead* August 1978.

3. THE NF ATTITUDE TO WOMEN IS INEXTRICABLY LINKED TO THEIR NOTIONS OF THE RACIAL SUPREMACY OF THE BRITISH RACE. They think that white women should breed as fast as possible to stop the white race from being swamped by blacks and jews.

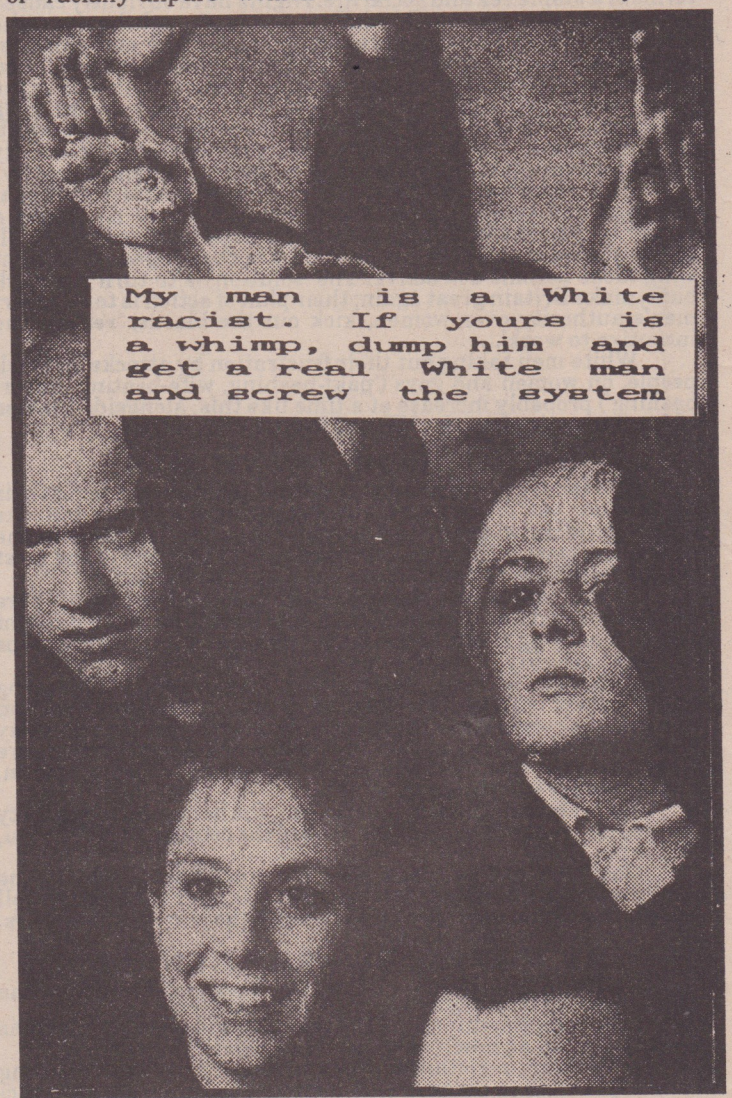
"The world picture today is of a small boat in which the white race is slowly sinking as the resing tide of the world coloured population threatens to swamp it." —*Spearhead* Jan 1977.

4. THE NF WOULD LIMIT THE USE AND AVAILABILITY OF CONTRACEPTIVES FOR WHITE WOMEN since they believe that women choosing not to have children is leading to a declining number of "good quality" whites. How they define quality is not clear... it may have something to do with being an NF member.

5. AS AN INDICATION OF WHAT LIFE WOULD BE LIKE they would scrap the Abortion Act.

"It goes without saying that the present Abortion Act would be scrapped. Indeed there is a case to say that abortion be made altogether illegal."

This, combined with a decline in the availability of contraception would give white women little choice but to be housewives and mothers who the NF so idolize, or else return to the dangers of illegal backstreet abortions and possible death. However unappealing this future is for white women, the future for black or "racially unpure" women would be far worse. If they hadn't already been kicked out of the country, they would be forced to abort or be sterilized. Look at these horrendous quotes from Martin Webster and secondly from *Spearhead* August 1978:



"For the protection of British blood, racial laws would be enacted forbidding marriage between Britons and non-Aryans. Medical measures would be taken to prevent procreation on the part of those who have hereditary defects, either racial, mental, or physical."

"A race which makes a habit of aborting its progeny is a race of lemmings, driven by a death wish. The number of coloured abortions in this country is signifigantly small. Add to this the already disproportionately high coloured birth-rate and the

scales are tilting ever more ominously against the survival of our race."

So abortion would be impossible for white women and having children would be impossible for non-white women. White and non-white women would not be able to have relationships or marry men of a different colour or race. For white women the NF future would be that of being a mother, or to be a mother again... so long as the kids were the right colour. The future for non-white women would be non-existant.

6. THE NF WOULD GIVE THE OFFICIAL STAMP OF APPROVAL TO THE REPRODUCTION OF LARGE FAMILIES, much in the same way that Hitler and the Nazis encouraged rapid and prolific Aryan.

"Government should positively encourage by every means possible the raising of large families." — *Spearhead* Jan 1977

But don't end up thinking that the NF are particularly hot on children as children. They are very clear that they want to see this increased reproduction taking place in the context of the white family, and the traditional 'virtues' of the family as the upholder of morality are central to NF thought. Their vision of 'happy families' is of the woman at home, revelling in childcare and housework, while the men take on the outside world of work, beating up Marxist degenerates and forcibly repatriating blacks. The family for them is the central pillar of traditional morality and white supremacy.

"Have you any idea of the frightening fact pointing to the breakdown of family life in Britain today... your churches are loud with appeals to help one parent families. Much less loud is the denunciation of the irresponsible human behavior out of which such 'families' come to exist in the first place." — *Spearhead* Dec

THE ULTIMATE ABOMINATION

THE DEATH OF THE WHITE RACE

It's unlikely that the NF would place the blame equally on the man and the woman for this "irresponsible" behavior. They have said that there would be no state aid to help women bring up kids on their own, and in other places they have complained about the welfare state, so probably the already inadequate nursery provision would be abolished. Women would not be able to choose whether to have kids or nor, whether to have them outside marriage, and women who got pregnant against their will or by mistake would be unable to get an abortion; and if they had the kid outside of marriage would be severely ostracized. Many more women than now would end up in a marriage from financial and social pressure, not choice.

7. ALTHOUGH THE NF HAVEN'T MADE ANY STATEMENTS ABOUT LESBIANISM AS SUCH, they are certainly opposed to male homosexuality which they see as gross degeneracy, and they want to see the laws against homosexuality tightened up and made more repressive. Given their attitude to women outlined above, any woman who wasn't married and producing kids and living every minute of it is not a 'real woman' revelling in her 'femininity'. So women living and loving together independent of men would be too much of a threat to the NF's ideal of stereotyped sex roles and happy families. Certainly in practice the NF have shown what their attitude to lesbians is. In various parts of the country gay women have been beaten up, had bricks thrown through their windows, and have to put up with a barrage of obscenity on the streets. Gay bookshops and meeting places are smashed up and fascist slogans and death threats scrawled on the walls.

8. THE NF'S ATTITUDE TOWARD NON-WHITE WOMEN IS, in some ways, the reverse of their attitude to white women. Whereas white women would be encouraged to do nothing but breed the master race, non white women would be forcibly stopped from having children. White women would be encouraged to marry and settled down in domestic bliss while non white women would be kicked out of the country. The NF haven't been very explicit on how their policy of repatriation would work in practice, but since the majority of the people who they would like to see repatriated either wouldn't want to go since they are not recent immigrants and have been born and brought up here, there would have to be a great deal of violence and force used to even begin to implement it. If this weren't bad enough, would escalate to appaling proportions. The way that non-white women are treated now is an indication of how a combination of racism and sexism leads white men to treat non white women as subhumans and to subject them to all kinds of humiliating questions, examination and abuse. One pregnant Asian woman was refused all medical care by immigration officials who were so busy trying to find a reason why she shouldn't be allowed to enter the country that they couldn't be bothered to let her explain that her labour pains had started. Her husband was not allowed to be with her and she was dumped in a room on her own to give birth to a baby that consequently died. No doubt this made the immigration officials feel that they had done their job very well in not letting too many young dependents into the country. Both this country, and the country of origin of non-white immigrants, particularly the Indian sub-continent, force prospective immi/emmigrants to undergo lengthy and degrading interviews to 'prove' that a married couple really are married, and not just married on paper. Proof of consumation and continuing sexual relations is asked for. The case this year over these 'virginity tests' hit the headlines and many protests were made to the various authorities who threw up their hands in mock horror as if they didn't really know it was going on. American soldiers in Vietnam were encouraged and indoctrinated into thinking that the Vietnamese were only 'gooks', 'wogs', 'the yellow peril', in fact anything except human beings like themselves, so they did not think twice about raping, torturing, and sexually abusing as many Vietnamese women as possible in an officially encouraged policy of exterminating the enemy. In fact rape was so much part of the American way of life that it became part of the 'search and destroy' missions. Soldiers were ordered to 'search' women's vaginas with their penises and then kill them. A combination of believing women to be inferior and merely there to service men, coupled with the belief that non-whites are scum, is a lethal combination for non-white women. At present, the NF set fire to Asian women's saris, post excrement through letter boxes, and beat up non-white men and women, petrol bomb their houses and even kill them. Mothers of non-white kids are abused, called whores, are tormented in the middle of the night by gangs shouting abuse, have their windows smashed, their houses burnt, obscenities scrawled on the walls etc., etc. Many non-white women are afraid of walking out of the house for fear of attack.

The whole issue of how non-white women experience racism and understand the threat of the National Front is one I find difficult to write about as a white woman. However, there is a new book by Amrit Wilson called *Finding a Voice* published by Virago 2.50 which is a series of interviews with Asian women and their experiences of Britain. Also, the recent London Socialist Feminist conference on racism produced a lot of papers relevant to this.

The following extract is from *Women and the Politics of the National Front* produced by a group of women in the Centre for Contemporary Cultural Studies in Birmingham written in 1978. It points out why the National Front's ideas on women have to be confronted, and why they are appealing to some women.

"Reliable sources estimate that 1/4 of the NF's membership is women. Given women's traditional role as housewives and homemakers, their primary orientation focuses on the home and the community rather than the sphere of waged work outside the home. Hence, the deterioration of inner city facilities, the cuts in welfare, education etc., have affected women. Above all, as we have already mentioned, the NF have made inroads into residents' associations, attention to these areas of community struggle..."

The NF's appeal to women can perhaps be seen in the context of the elevated status they give to women's role as *mother*. Women are increasingly being forced back into the home finding their workload ever heightening as the full affects of the crisis come into play. The NF, without actually alleviating a woman's real position, presents an ideology which glorifies the status of motherhood, "of motherhood's vital role in building race and nation."

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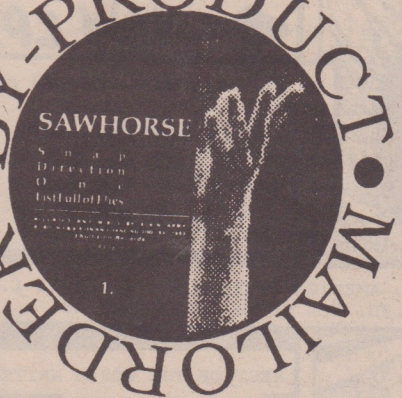

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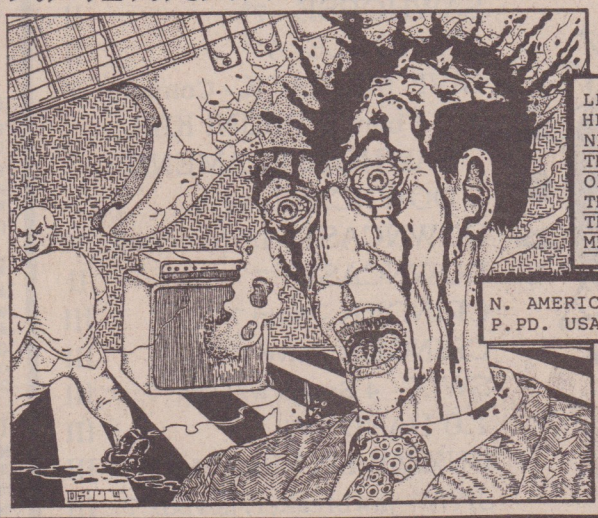

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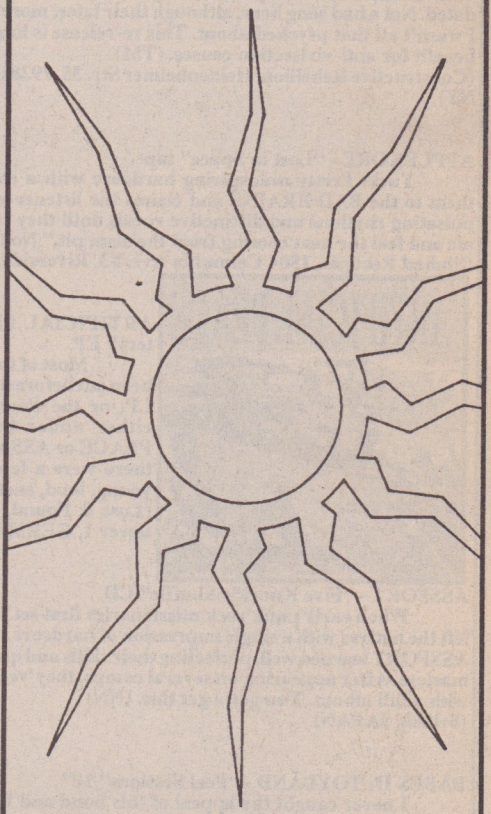

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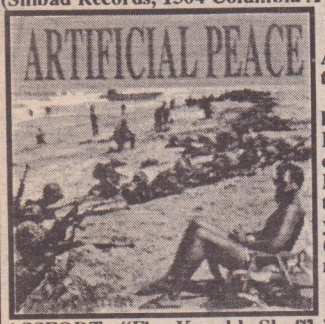
ANTI-SYSTEM - "No Laughing Matter" CD

This retrospective reissue contains all of their recorded material. They fit in with a lot of the English political bands of the mid-80's, but never seemed to get any publicity. This has a lot of the same basic style (using TV samples, dual vocals, etc.) but they were doing it then, and so well that this doesn't sound dated. Not a bad song here, although their later, more metallic stuff was a shift I wasn't all that psyched about. This re-release is limited to 1000 (?), and is a benefit for anti-vivisection causes. (TM)
(Constructive Rebellion, Heidenheimer Str. 35, 7928 Giegen, Brenz, GERMANY)

APPLEKORE - "Lost in Space" tape

Yuck. Pretty uninspiring hardcore with a cheezy bio that compares them to the BAD BRAINS and claims the listener will "be assaulted by the pulsating rhythms and distinctive vocals until they can smell the sweat in the air and feel the heat coming from the slam pit." No thanks. (DM)
(Sinbad Records, 1504 Columbia Ave. #3, Riverside, CA 92507)



ARTIFICIAL PEACE - Assault & Battery" EP

Most of this 1981 DC hardcore has been out before (on original 7"s or re-issue LP, or the *Bouncing Babies* comp LP), either under the name ARTIFICIAL PEACE or ASSAULT & BATTERY. But there were a few new to me, and all are young, loud, snottty and fun. (TY)
(Lost & Found, Im Moore 8, 3000 Hannover 1, GERMANY)

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(Selfish, JAPAN)

BABES IN TOYLAND - "Peel Sessions" 10"

I never caught the appeal of this band and I still don't. This is simply uninteresting dischordant punk rock with mediocre vocals. Snoozeville; nighty-night. (WG)
(Dutch East India Trading, PO Box 800, Rockville Centre, NY 11571-0800)

BACKWASH - tape

Golly, this one's kinda swell. LIBIDO BOYZ-ish type tunes with a more DISCHARGE heavy guitar and female vocals. "Fish Dog" the last song a little bit more low key. Lyrics seem to focus on already addressed topics but in an original and distinctive manner. Interesting stuff. (DM)
(17730 Wagon Wheel Dr., Boca Raton, FL 33496)

BAPHOMET - "Boiled In Blood" EP

Yeah, I like this. You got a problem. A live recording from these NY deathsters with a nice heavy sound and a pleasant lack of overbearing solos. There's an incredible amount of applause at every break; you'd think they were KISS. (NN)
(After World, c/o Jason Wineland, 188 Rea St., Hillsdale, MI, 49242)

BASKERVILLE, EDDIE - "From Banger To Baskerville" LP

The latest incarnation of former NOSEBLEED Ed Banger. There's a remake of "Ain't Been To No Music School" which doesn't come close to the original. The songwriting seems stuck in the '70s, and the synth-punk approach here does little to update the genre. (MC)
(Clay, Twyman House, 31-39 Camden Rd., London NW1 9LF, UK)

BIG DRILL CAR/THUD!" - split EP

Weird little split 7", but pretty fun. BIG DRILL CAR do one and a half songs recorded live at CBGBs. Cool cover of "Big Shot" by BILLY JOEL. Weird muffled sounding vocals... THUD! do couple songs about death. First tune is great with some of the better elements of ALL or BDC. The other song is a weird SST-type jame, so you know what that means. (LH)
(Blackbox, Bahnofstra 1, 4355 Waltfopd, GERMANY)

BIG FAT GRANDPA - tape

Sometimes lyrics say it all so here goes: "I hate getting beaten up by metal head maulers / We're goin' through it right now / Dick suckin' winos / Fuck a cow." Stay in school, boys. (DH)
(6485 Reistertown Rd, Northport, FL 34287)

BLISS - EP

This Montreal band mixes funk, rock, hardcore, and quirkiness in a way that brings to mind NO MEANS NO. Working freeform music within a structural context, eclectic guitars play off of funky walking bass lines. Reminiscent of H.R. (BAD BRAINS) the vocals build up the intensity of the music. Even though this record has some moments that are hard to follow it is overall pretty enjoyable (MK)
(Cargo)

BLISTER - "Glitches" LP

This album sounds like an SRL robot, you know as it frets and stumbles in a cool and fatal way, or at least Iron Maiden's giant Eddie if he were a post punk song rather than metal gimmick. By this I mean that this is a good band. All the stops and starts, with lesser musicians, would suck but with these guys, rock. They write damn good lyrics too. This is a must product for you subterranean shoppers. (JD)
(World Service)

BLUE GREEN GODS- "Takin' The Back Stairs" EP

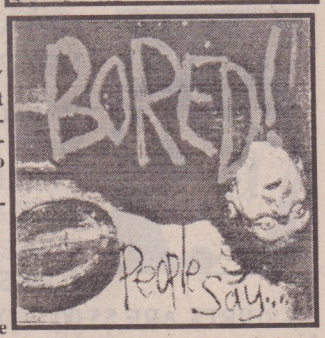
Good natured sing-song minimal pop with a decidedly raucous bent. The (slightly) off key dual female vocals and the herky jerky playing in some ways bring to mind a N. Carolina 90's version of the SHAGGS. But of course, these guys make just a little bit more noise. The combination of their simple, whimsical, hooks and the ever so slightly discordant playing puts a smile on my face. (HD)
(Jettison, PO Box 2873, Durham, NC 27715)

LOS BOHEMOS - "Into Dreamland" LP

Hailing from Sweden LOS BOHEMOS play catchy original guitar punk. The songwriting shows some range and they avoid the cliches that many European bands fall into. This group seems equally comfortable in Swedish and English. 10 originals and a cover of CHEAP TRICK's "He's A Whore". (MC)
(Bird Nest, Scheelegatan 19, 731 33 Koping, SWEDEN)

BOMBSHELL - "Fixer/Death, A Hammer, And A Child's Song"

Modern hardcore with a swirling guitar sound I usually associate with late 70's UK postpunk. The combination creates an atmosphere that's right up this emocore alley. Comes with a most unusual cover—in fact, there's two of them. (TY)
($3/$5 to: No Idea, PO Box 14636, Gainesville, FL 32604-4636)



BORED - "People Say/Over the Edge"

Wow! Great slow pinch-it-off IGGY style strained vocals. A bit of a guitar riot going on, knocking you upside your quivering cerebellum. Excellent cover of the WIPERS "Over the Edge". Well worth a trip to the store. (BR)
(Dogmeat Records, GPO Box 2366V, Melbourne 3001 AUSTRALIA)

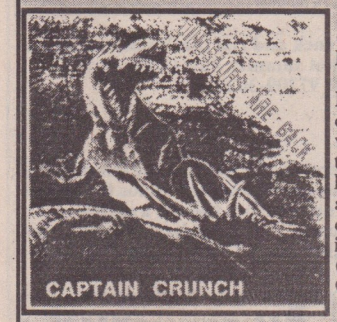
BUZZMUSCLE - "Assembly/33"

Hands down, the best packaging I've seen in ages, the record being a picture disc of raw bacon, the sleeve being a bacon package with a window revealing the vinyl. Musically, it's an OK melodic punk blowout, fairly enjoyable. Worth it for the packaging alone. (WG)
($3.50 to Jake Records, 2953 S. Emerald, Chicago, Il 60616)

RECORD REVIEWS

C.D.S. - "Tempo Tantrums" tape and "There's More to Life" tape
Good ol' mid to fast paced UK style punk rock with snotty vocals. These prawns will play live for the price of the petrol & a pint (with 3 straws!) Need I say more? (DH)
($5 ppd each to: Ruptured Ambitions, Old Forge Cottage, Rushford, Lamerton, Tavistock, Devon PL19 8RY, ENGLAND)

LES CADAVRES - "Le Bonheur" CD
Well in a word, it's the CLASH. Everything about this reminded me of them, down to the pseudo reggae at times. Not really my thing, but I'm sure Lance would love it. (TM)
(Houlala Le Label, 17 Rue De Montreuil, 75011 Paris, FRANCE)



CAPTAIN CRUNCH - "Dinosaurs Are Back" EP
Crunchy is the word. BLACK SABBATH meets the DEAD MILKMEN (The dirge-like heaviness of the former united with the snotty humor of the latter)? Side two adds some speed to the mix but stays hella heavy. Lyrics cover moshing, Peavey amps (both anti) and, yes, the return of the dinosaurs (pro). Just the thing for the morning's first few bong hits. (EW)
(Short Hare Records, PO Box 7768, Santa Cruz,CA 95061-7768)

THE CHAMPIONS - "The Truth Shall Prevail" tape
Man, you gotta love a band that records their demo with studio time won in a battle of the bands and thanks Gandhi! Full-on moshcore with flourishes and finesse in addition to muscle. Incredible lyrics. (DS)
(Simon, 10 Peru St, Burlington, VT 05401)

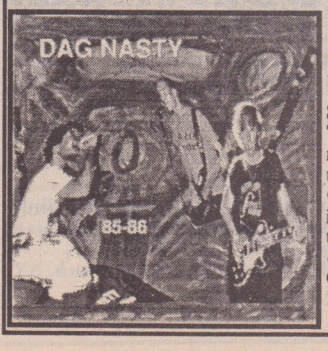
CHARTA 77 - "Hobby Diktatorn" LP
Well, what do you expect from a band that actually has the word "77" in its name? It's nice slower punk with one vocalist of each gender, not unlike a moody X. They do it real well—I listened to the whole thing straight through, even though not only do I not know what the lyrics are about, I don't even have a clue as to what language they're in! (EW)
(Rainbow Music, SWEDEN)

CHEERLEADER MOM - "Smells like Bi-fi" EP
This is either a bootleg of NIRVANA recored on the worst night of their existance or some band trying to sound like them. At any rate, both sides are poorly recorded versions of "Smells like Teen Spirit",one side begining with a tape loop of someone saying "did you hear that the singer for Nirvana o.d.'ed" over and over. This record left me disturbed and confused. (ML)
(no address)

CHERUBS - "Icing" LP
A fairly decent slab of grunge/fuck/noise/rock, complete with sick heavy riffs and loads of distortion galore. Reference points are KILLDOZER, TAD, and the like. Those into the ugly and noisy will enjoy this. (WG)
(Trance Syndicate, PO Box 49771, Austin, TX 78765)

CONCRETE SOX - "Lunched Out" EP
One of my favorite bands delivers four live tunes, comprising one of their best releases to date. Classic crunchy crustcore played loud and fast. Great sound quality for a live disc too. Yippee! (NN)
(Desperate Attempt, 1320 South Third St., Louisville, KY 40208)

CRAIN - "Speed" LP
So I guess any record that has a spark plug or anything else car related on the cover is automaticly my domain these days - cool! Musically, this falls somewhere between HELMET and JAWBOX and lyricaly its somewhere between TAR and emocore. Interesting to say the least, good stuff. (ML)
(Automatic Records, PO Box 4756, Louisville, KY 40204)

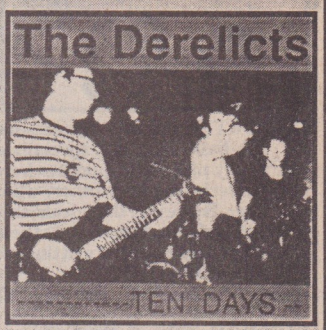


DAG NASTY - "85-86" box set
At last! Vintage DAG NASTY with Sean Brown (later of SWIZ) on vocals! True, Peter Cortner and Dave Smalley both make their appearances, but over half of this is DAG when they really were nasty. Chaotic and hard, with melody just creeping in. All unreleased versions- a couple of them live. Four 7"s, only 3,500 copies. (DS)
($12 ppd: Selfless Records, 2157 Pueblo, Garland, TX 75040)

DAISY - "I Love the Smell of Flowers" EP
Creating a lysergic-drenched haze of fuzz and feedback, DAISY evokes PLASTICLAND's brand of psychedelia with their echoey slightly unstable vocal patterns on both cuts. Rotating colored lights and a strobe would complete the mood these songs bring forth. (MH)
(Planned Obsolescence, 495 Satula Ave., Athens, GA 30601)

DANSE MACABRE - "Total Macabre" CD
Japanese horror rock. I don't usually go for this type of stuff but these guys write some pretty heavy duty material, slow and spooky. Definitely not for most hardcore freaks but catchy enough to keep anyone who's not a punk rock purist bobbing their head.Features Cherry the ex-singer for the legendary Osaka band ZOUO on vocals. (NN)
(Alchemy, JAPAN)

DANZIG/BAD BRAINS - split EP
This is what you would expect from a bootleg recorded in Hamburg, tinny drums and non-artistic feedback. I couldn't listen to the Danzig side although the vocals came out all right. Bad Brains would sound good on a flattened 8-track so I would gratuitously grab this just for them, especially to hear H.R. sing "Melody Lee". (JD)
(Heat Death Ltd.)



DERELICTS/ZIPGUN- split 45
I think you will quite like this selection. Durable punk-rock attitudes are exhibited by both bands. ZIPGUN, with members of OBITUARIES and DERELICTS, settles into a comfortable slow tempo punk groove on "Put me Away". Listen to this record at your earliest convenience. (BR)
(Empty Records, PO Box 12034, Seattle, WA 98102)

DESIGNER FEAR - "Survivor" EP
An early 80's UK sound with a touch of early US thrown in (THE LEWD?). Nothing amazing, but fun. Out of Canada. (TY)
(Loony Tunes, Top Flat, 23 the Esplanade, Scarborough, N Yorks YO11 2AQ, UK)

DETECTIVE HARRY - "O" tape
Great glam rock n' roll without overindulgent solos or gross soprano vocals. I caught myself banging my head with gusto to GARY GLITTER type numbers like "Never Been Found" and "Stuck on the Moon". Brilliant cover art! (KW)
(363 Elwood Ave. #5, Hawthorne, NY 10532)

THE DEVIL DOGS - "Live at the Revolver Club" LP
A really excellent live recording of this NY band, featuring songs that have mostly appeared on their previous releases. Quality catchy punk with a slight 60s influence. Recommended. (KK)
(Impossible Records, San Bernardo 5, 28013 Madrid, SPAIN)

DEVIL DOGS - "Get In Line/Hellraiser"
Typically solid garage punk from this great band. The A-side reminds me a bit of the SAINTS while the flip is a faithful SWEET cover. (BD)
(Sympathy, 4901 Virginia Ave., Long Beach, CA 90805)

DEVIL DOGS - "We Three Kings" LP
To my ears these guys seem to be supremely influenced by the SAINTS circa 1st two LP's (right down to Andy G's uncanny Chris Bailey vocal snarl) which is just fine considering how high I hold those records in regard. The DEVIL DOGS are good basic punk, sometimes with a rockabilly feel, circa '77 Sire Records (RADIO BIRDMAN as well, et. al.) with all the inherent hookiness of that era. Also reminds me of the LAZY COWGIRLS, JEFF DAHL. Need I say more? (HD)
(Crypt, Hopfenstr. 32, 2000 Hamburg 36, GERMANY)

DIARRHEA PEARLMAN - tape
Marching music, very distorted guitar, video game sounds and "suffocated by a large pillow" vocals all going at the same time. The same treatment is given to Hawaiian music. Also includes the first incarnations of "Acoustic grind" and "Barbershop quartet grind." You'll recognize the address. (DH)
($3 ppd Dave, PO Box 2143, Stow, OH 44224)

RECORD REVIEWS

DISGRACE - "Two Seven Clash/Regner pour Regner"

Energetic French punk which is sung, played, and produced quite well. Both songs are good although this style of melodic guitar punk probably peaked in '85. (MC)
(Disgrace, 7 rue Waymel, 62 119 Dourges, FRANCE)

DISRUPT/DISDAIN - split EP

The political anger and fury of DISRUPT has been unleashed on previous releases, much along the same lines as ENT, proving that you can't go wrong with any project they're involved with. And I must say, DISDAIN was a pleasant surprise; non-compromising hardcore with intelligent, well thought out lyrics and astonishingly distinguishable vocals. This is by no means tuneless, noisy grindcore, and something that should be on your turntable before the end of the week! (SB)
(Desperate Attempt Records, 1320 South Third St., Louisville, KY 40208)

DISTORTED PONY - "Punishment Room" LP

A band from LA specializing in that BIG BLACK/PUSSY GALORE din. Pretty nice sonic qualities here: distinct, clear blocks of noise/percussion neatly overlaying each other, which is the immediate thing that grabbed my attention. However, the vocals and lyrics are totally incidental (I know cause there's a lyric sheet) and while the audio qualities are interesting, there doesn't seem to be that essential grittiness/emotion. Despite that, it is very well done in a 90's noise way. (HD)
(Bomp, PO Box 7112, Burbank, CA 91510)

DON DON - "Borderline" CD

It's a 12 song LP, although six of these songs showed up on the 'Commercialism' Ep. It's hardcore- fast, thrashy, etc, etc. They manage to write songs that sound really familiar, but don't strike me as boring or predicable. Good stuff. (TM)
(Selfish, #F Aoyama Plaza, 5-36-4 Jinguumae, Shibuya-Ku, Toyko 150, JAPAN)

DOUGHBOYS - "Live, Home Again" EP

Pretty muddy live recording. I don't really like the DOUGHBOYS... Too rock 'n roll... Those solos gotta go... Anyway, this has two mid tempo ones, one fast one and a KISS cover. Fans will probably love it. (GF)
(Blackbox Records, Bahnhofstr. 1, 4355 Waltrop, GERMANY)

DRIVE LIKE JEHU - "Bullet Train to Vegas/Hand Over Fist"

I thought their LP was fairly good, kinda like a hardcore union of FUGAZI and SONIC YOUTH and this single continues in the same direction. "Bullet Train" is a direct adrenalin-driven steamroller, while "Hand Over Fist" takes a raw discordant pop route. Good band. (WG)
(Merge, PO Box 1235, Chapel Hill, NC 27514)

EA80/BOXHAMSTERS - split EP

The BOXHAMSTERS are solid old school oi punk with nothing startling different to offer but still worth a listen. EA80 on the other hand is hard rock/punk for the 90's with "Wo Steht Die Vhr" beginning with a PRAY FOR RAIN sounding arpeggio before turning into mid-tempo pop punk with hooks and noise applied cautiously enough to not piss off the purists. Not god but good. (JD)
(Blackbox, Bahnhofstr 1, 4355 Waltdrop, GERMANY)

ELECTRIC FERRETS - "Arnold Ziffel" EP

Maybe I'm tweaking but this sounds like Jello after snorting some kind of braincell-killing gas and fronting TSOL. Yeah, I'm losing it. (TY)
(Sympathy)

5.6.7.8.'s - "Ah So" EP

Guitar-surf-trash-punk with ultra fuzzed-out distorted vocals by this Japanese quartet. Super CRAMPS influenced. (MH)
(Giant Claw Records, GPO Box 542d, Melbourne, 3001, Victoria, AUSTRALIA)

FLAPJACKS - "Workinman's Blues/6th Street"

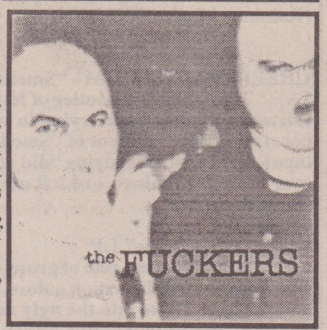
This is a great no-bullshit rockabilly record that's punker than you'll ever be. These guys are gonna "get all jacked up on crank, dress up like a woman and rob a bank"!! A blast of stripped-down old time rock and roll that's not stale at all. Like an icy water balloon in the face on a hot summer day. (EW)
(Flapjacks, 1132 NW Glisan, Portland, OR 97209-3020)

FRIDGE - "Green Room/Fridge"

Intense thrash assault that stays interesting by varying the tempo from fast to really fast. They're all good musicians and take some solos that don't suck. It's not surf music in any way, shape, or form, but there is a surfer on the cover, and it kinda conveys this mood of hangin' out with friends on the beach in Tasmania, skankin' around and drinking some Foster's. An impressive debut for band and label. (EW)
(2 Headed Records, PO Box 7504, St Kilda Rd, Victoria, AUSTRALIA)

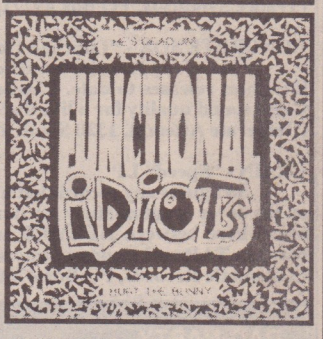
FU MANCHU - "Summer Pick-up" EP

Yet another 90's version of BLACK SABBATH. Tight, rolling along...feels like music you'd be listening to on one of those long summer roadtrips, kind of spacing off with the windows rolled down, the wind whipping through your hair. Viva la 70's. (SB)
(Elastic Records, PO Box 17598, Anaheim, CA 92817)



FUCKERS - "Quick Cash/Coming Home"

The FUCKERS are here and they wanna kill you and steal your money. They all wear masks so I get the impression that they're big wrestling fans. One song is about ripping off ATM machines, the other is about knocking over crackhouses. Oh yeah, the music is raw heavy punkrock with gruff vocals. It's P.C....NOT. (MM)
(Merge Records, PO Box 1235, Chapel Hill, NC 27514



FUNCTIONAL IDIOTS - "He's Dead Jim" EP

Oh no, it's funny punk. If songs about losing your brain cells to whippets or being a dead extra on Star Trek sounds like a laugh riot to you, better pick this up now before it gets thrown into the 50¢ bin at Reconstruction Records. (MM)
(Vital Music, PO Box 20247, New York, NY 10028)

G-WHIZ - "Eat At Ed's" LP

If you used to like ALL you'll probably enjoy this 10 song album. It mines that same Emo pop vein, but with good no nonsense production. "Wednesday", and "Bad" highlight a solid collection of songs. (MC)
(TK, PO Box 42423, Portland, OR 97242)

GARDEN VARIETY - "Hedge" EP

Chunky drums, high-end guitar and intensely sung vocals with little range to them. Brings to mind JAWBREAKER or a more Dischord-influenced SUPERCHUNK with the off-kilter rhythms. (MH)
(Mint Tone Records, 161-26 Cross Bay Blvd. Suite 150, Howard Beach, NY 11414)

RECORD REVIEWS

GEROGERIGEGEGE - "More Shit" EP
'87-'88 era Japanese garage punk that sounds trashy like Fresno's old MANIAX. Both slow and basic or fast and raw, it's always sloppy and fun. (TY)
(Baby Huey, 9028 E Rancho Real, Temple City, CA 91780)

GERRYMANDER BOB - "Ooph!" EP
Sounds like one of the better Northwestoid K Records-style pop-punk bands, but these 3 sincere guys are from Jersey. Ad says they "wear plaid flannel and rock harder than granite", and they pretty much do. Each of the 3 songs explores a different variation on the possibilities of pop-punk crossover. This is a swell record. (EW)
(Well Primed Records, PO Box 351, New Brunswick, NJ 08903)

GHOUL SQUAD - "They Won't Stay Dead" tape
Mix Robert Smith (THE CURE) and the MISFITS and you have a pretty good idea what these fellows sound like. More on the melodic pop side of creepyville. Beautiful... but deadly. (KW)
(Hyde Recordings, PO Box 831, Reisterstownwe, MD 21136-0831)

GIL - "Rock Is Not What You Think" CD
This is even better than their two EPs! Pure unadulterated hardcore. With all this Japanese stuff around I'm quickly running out of adjectives so I'll just say these guys are incredible. Check them out. (NN)
(Random Records, 0426-27-7787, Sunadvance Bldg. 2-5, Hachioji, Tokyo, 192, JAPAN)

GIRL TROUBLE - "...Plays Elvis Scores" 2xEP
After AM/REP, Sympathy is probably the best garage label for my money. This tradition comes through in this band (best name this month after MOTHERFUCKER 666) whose homage to Elvis doesn't leave them begging for respect. Still the covers are a little too straight, dig, like "Viva Las Vegas." Childish's great because he does 60's garage with original lyrics. I'd wait for a non-cover EP. (JD)
(Sympathy for the Record Industry, 4901 Virginia Ave., Long Beach, CA 90805)

GIRLS AGAINST BOYS - 'Tropic of Scorpio' LP
The second release from this project comprised of former members of SOULSIDE minus singer Bobby Sullivan. The record looks and at times sounds like it could be a ROLLING STONES record from the 70's. Musically melding a dulled version of late SOULSIDE with progressive rock, sampling, latin, and jazz elements. The subject matter is consistently preoccupied with selfishness, cars, TV, sex, drugs, and rock-n-roll. It all seems tired and meaningless. Be warned, the muddy "concept record" is back. (MK)
(Adult Swim, PO Box 1535, Arlington, VA 22210)

GOD IS MY CO-PILOT - "I Am Not This Body" CD
Thirty-four songs about either sex or trying to make sense of a senseless world, often at the same time. The guitar must be purposely out of tune; sounds like this just aren't found in nature. Neither are the vocals, which are spoken/chanted in a voice caught somewhere between a screech and meow. You ain't finding anything as offbeat as this. (DS)
(The Making Of Americans, PO Box 20871, Thompkins Sq Sta, NY, NY 10009)

GORIES - "Outta Here" LP
Theres been a ton of GORIES vinyl lately and for the most part it's all pretty hot, but I think this LP stands out as the best testament to their overall trip. This Detroit trio plays timeless garage punk, a lot of these tunes are destined to be classic. (ML)
(Crypt thru Get Hip, PO Box 666, Canonsburg, PA 15317)

GREEN MAGNET SCHOOL/SIX FINGER SATELLITE - split EP
A split single by two bands who are now on that Sub-Pop label, truly indicative of why their recent releases are more sleep-inducing than my new bed. Both bands seem to lack character and simply bash out their "grunge" without regard to anything. Take a break. (WG)
(Hippy Knight, GPO Box 3222, GG Melbourne, Victoria 3091, AUSTRALIA)

GREY SPIKES - "Sex And Hate" tape
Quality stuff here. 18 rollickin' RAMONES-inspired ditties with just a hint of SOCIAL DISTORTION in the vocals. Well-played and professionally produced. These songs will have you pogoing around your room in no time. (NN)
(Vital Gesture, 21610 Reynolds Dr., Torrance, CA 90503)

GRIMPLE - "One More" EP
This New Mexico band moved up to the Bay Area, an appropriate home considering their sound. Reminds me of a speedier CRIMPSHRINE and FILTH combined, though others say ZERO BOYS. I can't hear that, nor do I get much from them live, but on this record their tuneage comes though. Just wonder how potheads can play so fast? (TY)
(Homemade Records, PO Box 3021, Berkeley, CA 94703)

H.C. ANDERSON - "5 Vuoden Aikaa" LP
What the fuck is this?!? Exteme noise xylaphones? Porno jazz core? New wave pop grind core? This is a really fucked up record. But damned if it isn't catchy as hell. Great! (LH)
(Stigma Levyt, Ruisvainiontie 9, St-34240, Kammenniemi FINLAND)

HAGGIS - "World Full Of Haggis" EP
'Haggis' is a Scottish 'delicacy' that consists of animal innards mixed with oatmeal and suet, cooked inside the animal's stomach. And if that sounds appetizing, you'll love the lyrics here. Some of the bleakest but right-on words on the state of human degredation and its accompanying societal fallout. All set to above-average punk. Three originals and a cover of the ADVERTS' "One Chord Wonder." (TY)
(Zentrum, PO Box 1963, Boise, ID 83701-1963)

HAIRIKOT - "Iskee Kuin Miljoona Volttia" LP
Twenty songs is a lot for one sitting. Lots of catchy 77 style melodic punk tunes. "Jotain Vialla" is neat cool. Kinda RAMONES-y with a little more flair. Two albums worth of music is kinda overwhelming... (LH)
(Sonic Records, PL238, 00181 Helsinki, FINLAND)

THEE HEADCOATS - "Have Love Will Travel/Give It To Me"
This week's Childish release has a KINGSMEN cover (for a better version, check out the NOMADS') and an original that sounds like every other '65 era garage punk tune. (TY)
(Sympathy)

THEE HEADCOATEES - "Davey Crockett/Young Blood"
Once again covering 2 BILLY CHILDISH songs, the HEADCOATEES bow to their mentor with a raw 60's garage-punk blowout. My one complaint is the joke is losing its charm. (MH)
(Damaged Goods, PO Box 671, London, E17 6NF, ENGLAND)

HED - "Voodoo Chilli" EP
I'm not sure where Dutch East digs these weird bands, I just hope they are getting paid. Noisy, fucked up (in a good way) rock with tape loops and shit. Decent version of "I Want You" by the MC5 on the flip, although I think that Halo of Flies pretty much put that tune to rest with the awesome "Drunk in Detroit". (ML)
(Pond Scum thru Rockville thru Dutch East)

HELMET - "Meantime" LP
With all the talk about these guys being the next NIRVANA, the next big thing, the 2nd coming of Christ or whatever everywhere you go, I think we should all just sit down, put the record on, and quietly go "Wow" to ourselves. As awesome a record as you are bound to hear in your lifetime. (ML)
(Am/Rep, 2541 Nicollet Ave. S., Minneapolis, MN 55404)

HELMET - "In The Meantime/No Nicky No"
I always thoughts these guys were pretty good, but not nearly as amazing as people made 'em out to be. This release made me eat my words. "In The Meantime" is pure demolition, interchanging a slow MELVINSy grind with a classic HELMET quasi-AC/DC riff. "No Nicky No" is a faster number, with an almost BLACK FLAGish feel. Nice. (WG)
(Amphetamine Reptile, 2541 Nicollet Ave. S., Minneapolis, MN 55404)

RECORD REVIEWS

HOLE/BABES IN TOYLAND - split LP
This boot covers demos, studio outtakes, Peel sessions, and live trax from these trashy girl groups. Sound quality varies but is largely good, the cover is a high quality job, and the music generally rocks. (TY)
(Foxcore Records, no address)

HUASIPUNGO - "Canciones Para Unca Causa Perdida" EP
Wow. This is the stuff that keeps me going- a record with loads of intelligence, a serious amount of energy, and liner notes that tie it all together. One side of this is in Spanish, and one side is in English. It's a band who champion the causes of Latin and South American people who are the victims of the U.S. The music has an obvious abundance of sincerity missing from most records. Excellent. (TM)
(Disco Sanjuancito, 80-50 Baxter Ave #125, Elmhurst NY 11373)

HUM - "Hello Kitty/Roar, I'm a Tiger"
It would be easy to overlook this, it's warm, fuzzy, and unassuming, but don't. "Hello Kitty" is a sleepy little number with softly sung vocals buried beneath a grungy guitar and a bass drum ten feet wide. "Roar..." features chanted lyrics tossed on a roiling, storm-torn sea of distorted guitars. Muy bien. (DS)
($3 ppd: Twleve Inch Records, PO Box 4083, Urbana, IL 61801)

HYBRID CHILDREN - "Brutal Babies" EP
Combining MOTORHEAD guitar heaviness with Bomp-style pop sense, the HYBRID CHILDREN turn out an ultra catchy 3 song power-pop single that has an edge to it that should make fans of late 70's punk take notice. Great. (MH)
(Alternative Action Records, PO Box 74, SF-11101 RMK, FINLAND)

IMPACT - "Inganno Senza Fina" EP
These Italian veterans play two raging thrashers and an okay instrumental, with a dose of melodic pop-punk to round out the package. Above average, but not earthshaking. (SS)
(Luca Giannini, Via Monte 20, 47040 Mulazzano FO, ITALY)

INTEGRITY - "Those Who Fear Tomorrow" tape
An album's worth of material on what appears to be a cassette only release. Totally powerful HC with a little bit of fancy guitar work thrown in. Sorta in the vein of SSD or any of your more-powerful bands. If you're looking for totally balls-out music come to these guys first and you're guaranteed to go away satisfied. (NN)
(Overkill, PO Box 20224, Seattle, WA 98102)

JACK ACID - "Destroy the Boat" EP
Yeaaah! Well folks punk rock is alive and my reservations about the JACKS have been dissolved like a daisy in battery acid. Fast punk with ska breaks. I shouldn't describe it, just quote it: "People say it's just punk rock/But it's what we like to do/It's noise loud noise/And we like it...fuck you." Now that *is* poetry East Bay. (JD)
(Lookout, PO Box 11374, Berkeley, CA 94701

JESUS LIZARD - EP
A fairly competent J.L. boot, with four songs recorded live in 1991, including "Wheelchair Epidemic", a DICKS cover. Not amazing by any means; their studio stuff does me fine. For completists only. (WG)
(no address)

JOHNNY PEEBUCKS AND THE SWINGING UTTERS - "Gives You Strength" EP
Would you like to hear a shameless plug for one's friend's? Well this ain't (well not really) because I really like this EP, I like this music and can personally attest that stardom has not gone to their heads. Great pop oi style punk in the tradition of SLF with non-indulgent but skilled guitar playing, masterful drums and hearty lyrics. Nor Cal watch out! (JD)
(Force Majeure Records, PO Box 39148, Detroit, MI 48239)

JOHNNY PEEBUCKS AND THE SWINGING UTTERS - tape
Totally great rockin' '77 style pop punk with traces of early CLASH and English oi. Two thumbs up. (DH)
(Greg. 1112 Mission St, Santa Cruz, CA 95060)

JON SPENCER BLUES EXPLOSION - "Crypt-Style" LP
Combine the thrashy rawness of ART PHAG and THE CRAMPS with the weirdness of CAPT BEEFHEART, throw in a dash of SLIM HARPO and HOUND DOG TAYLOR, and you've got....punk rock? Yep, at least that's what it says on their drum kit. And if that don't make sense, how come these Chicagoans (I think) are on Crypt Records with a German address? Off-key dementia. (TY)
(Hopfenstr 32, 2000 Hamburg 36, GERMANY)

JUNTESS - "Under the Red Moon" CD
Well, like a lot of their material that I've heard, JUNTESS are great, energetic, frenzied hardcore with guttural vocals that amazes me until about the third guitar solo. I think they rule, until the guitar player starts noodling around. It's good enough that I keep listening to did despite the solos, but if they dropped those.... (TM)
(Devilish Records, no address)

LACK A DAISY - "The Angry Fish" EP
LACK A DAISY sound a lot like some of A.P.P.L.E.'s more avant garde tunes. Slow to mid-tempo songs with a knife-edged distorted sound to them. Kind of noisy and arty. (MH)
(Brick Row Music Group, PO Box 4110, Star City, WV 26505)

LAST MAN STANDING - "Unseen" EP
Reviewer's block sucks! Oh, well. This record's got a nice, homey, fuzzy sound; I don't know if it's the recording or the instruments. Chunky, dual guitars and a barrel-chested belter of a singer slog through four so-average-it's-painful, grungy numbers. (DS)
(Smog Veil Records, 441 East 222, #13, Cleveland, OH 44123)

LAVA SUTRA - "Uncle John" EP
"Alternative Rock" is the first term that pops into mind. Mid-tempo guitar-oriented rock n' roll with pretty clean vocals. You know, the kind of stuff you'd hear on college radio. (MH)
(Bold Records, 1526 W. Wilson Suite 4, Chicago, IL 60640)

THE LEMONS - tape
Four working stiffs who like to have a few beers and kick out the jams every now and then. 4/4 beats and battered guitars played through old, dirty, 70's amps. (DS)
(Ken Johnson, Robertson Management, 206-824-0109)

LOCAL H - "Drum" EP
Fairly slick post-hardcore with vocals that are too sung. Lyrics are political to an extent, but get a bit abstract and silly at times. The band is from Waukegan, IL, their logo is by Kevin Seconds, and the liner notes look like Kev's writing but they say otherwise. No vocalist is credited, don't think their Mr Seconds', but who knows. (TY)
(One World Communications, 2261 Market St #320, San Francisco, CA 94114)

LOVE CUP - EP
With tuned down guitars buzzing over a picked up LED ZEPPELIN style drum beat Love Cup play their own interpretation of heavy high impact rock. Also included are patented rock metal stops and guitar solos. There's even what sounds like a JIMI HENDRIX 'Voodoo Chile' guitar riff on one track. (MK)
(12 Inch Records, PO Box 4083, Urbana, IL 61801)

THE LURKERS - "Nonstop Nitropop" CD
Power pop trio, sleeveless flannel. 13 ruff pop tunes on this disk! This does have a punk feel to it! RAMONES and BUZZCOCKS have an influence on THE LURKERS. (SM)
(Weser, Grohner St. 43 2800 Bremen, GERMANY)

RECORD REVIEWS

DE LYCKLIGA KOMPISARNA - "Le Som En Fotomodell" LP
Quirky pop-punk with dramatic Swedish BOWIE type vocal histrionics. The songs are full-blown sagas in the ZAPPA tradition with four part harmonies VAN HALEN guitar noodling, celestial pipe-organ Walt Disney technichoral spurts. Some flute work. Sung in Swedish; no lyric sheet in English. (BR)
(Birdnest Records, Scheelegatan 19, 73133 Koping SWEDEN)

MAD PARADE - "As Soon As It Begins" CD
MAD PARADE assemble 22 of their best and slap it on their disk. MAD PARADE are an old Southern California melodic punk band. A cover of One Tin Soldier is good. The best songs are Right is Right and This is Life Off a Toxic Shock 7"!!! Melodic punk lovers will enjoy this disk! (SM)
(Satellite, 920 East Colorado #151, Pasadena, CA 91106)

MAUDE - "Birdhouse" EP
Melodic punk with bits of thrash and ska. Really clever lyrics. If they were from the East Bay, they'd be on Lookout for sure. Lyric of the month: "You are as pointless as the directions on a bottle of shampoo." (MM)
($2 ppd: Vandal Children, PO Box 260808, Hartford, CT 06126-0805)

THE MCKNICKNIX - "Bizarre Bazaar" EP
Yeah... Why do people send in stuff like this? Giving them the benefit of the doubt, I'll assume these folks are hicks who recently got into punk and think being an asshole is rad. Anyway, songs about getting drunk and beating up "queers" and beating & fucking "airhead chicks" are not interesting, funny or rebellious (despite what Jeff Bale thinks). Too bad, the music is okay except for the one lame rock song, but I'm not the "as long as it rocks..." type, so y'all give up now. (GF)
(Vandal Children Records, 22 Burnham Ave. Enfield, CT 06082)

MEGA CITY FOUR - "Live, Shivering Sand" EP
Live recording. Four songs, one being a HUSKER DU cover. These guys play mid tempo minor chord sad pop. Real slick. They're pretty much mainstream fare in England from what I understand. Well, this is nice. Great pop, good production etc. (GF)
(Big Life Records, UK)

MEREL - EP
Listen to these guys. They've been to Hell. They've seen the End and lived to tell, and the fact that no one takes the danger seriously enough makes this record all the more frantic. Listen to these guys. They're going to scream themselves hoarse and play themselves bloody until you do. (DS)
(Gern Blandsten, 305 Haywood Dr, Paramus, NJ 07652)

MINO 5 - "Stagnate" CD
A mere five songs aren't really enough to fully satisfy. These guys do manage to kick some serious butt though. The standard excellent Japanese hardcore fare with occasioinal (but not too many) metal licks to provide a pleasant change of pace. A fine addition to your collection. (NN)
(Selfish, JAPAN)

MOLTRIFFID - "Touch the Monkey" CD
As time goes by, it's harder and harder to find bands with a high out put for creativity. Well, MOLTRIFFID has captured the true essence of creativity. We're talking mega ultra long songs that aren't stuck on one riff. The crunch of the CROMAGS and the spunk of JESUS LIZARD. MOLTRIFFID will stand the test of time!!! I'll be playing this one when I'm 65. (SM)
(Casting Couch, PO Box 476669, Chicago, IL 60622)

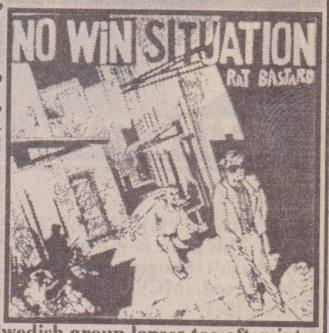
MOUTHBREATHER - "Epoch" EP
Synth-aggro sometimes in the MINISTRY, but more often in the CONSOLIDATED mode. Some dubious instrumental/sound choices from the Hammond organ sound on one louder tune to the overabundance of that annoying electro-synth-dance groove and I won't even mention the radio samples used. Okay, basically a big technological mess here with some real poor ideas for songs. (HD)
(Smog Veil, 441 E. 222 Apt. B, Cleveland, OH 44123)

MUTANT PRESS - "Bob Had a Gerbil" tape
Entertaining, though repetitive and techno, stuff from rock 'n roll veteran Jerome T. Youngman. Includes a decent semi-cover of "I Wanna be Your Dog" as well as a long, long song called "Do the Mutant Press" which is apparently a dance. Not inspiring but gratingly funny. (KW)
(Fleabus Records, 2813 Cumberland, Berkeley, MI 48072)

MY NAME - "Megacrush" LP
I guess if there was a "C/Z sound" MY NAME would pretty much be it. Rockin', diverse, well played and recorded, yet as far away from anyones preconcieved idea of what the "Northwest sound" is as you can get. This record , like a good PURE JOY or even an early COFFIN BREAK LP, is the kind that you never get sick of listening to. (ML)
(C/Z Records, 1407 E. Madison #41, Seattle, WA 98122)

NAPALM BEACH - "Last Big Heartache" EP
The A-side "Last Big Heartache" is a slow forgettable metal-edged ditty. The B-side "Summertime Again" is better with more depth to it. A little bit of psychedelic guitar noodling plays in the background of a 70's rocker-style melody. (MH)
(TK Records, PO Box 42423, Portland, OR 97242)

NIMROD - "Grandson of Ham" CD
Bass, Drums, Noise, Tapes, Vocals, Sax and a heaping spoonful of chaos. A Canadian band moves to Japan, releases a record, moves back to Canada and re-releases the same record a year later. Did I mention Noise? (DH)
(Scratch, 317A Cambie St, Vancouver BC, V6B 2N4, CANADA)



NO WIN SITUATION - "Rat Bastard" EP
Can you say punk??? Full on thrash, dirty guitars, gruff vocals, hard and fast fury of drums. Steady on the old school punk. To much and we'll all have a relapse! Great record, great fun lyrics! (SM)
(Nawpost, PO Box 245, Buchanan, NY 10511)

NOMADS - "Sonically Speaking" LP
This captures some of their very early awesome power and tuneage, but this Swedish group lapses too often into slow ballads (not entirely bad, but not as strong as, say, early DEAD BOYS or SAINTS) and the occasional squiggly guitar licks. But overall, better than their most recent material. (TY)
(Sonet Records, SWEDEN)

NOVENA - tape
Six song effort with obvious D.C. emocore influences with a metal edge. Enjoyable stuff with introspective, poetic lyrics, but the songs are all pretty similar. Still a good job from a promising band. (KW)
(612 Wyndhurst Road, Baltimore, MD 22120)

OLDER THAN DIRT - "South Coast Hardcore" flexi EP
Time warp! This English band reminds me of S. Cal mid-80's melodic hardcore; really good, well-done catchy raw punk riffage, and on the thickest, best-sound quality flexi I've ever heard before. Several notches above and beyond the rest. (SB)
(38 Porchester Rd., Woolston, South Hampton, S02 7JD, ENGLAND)

187 CALM - "Coathanger/Oldman Song"
A power trio's blasting 2 song single! Coathanger is more of a flashy uptempo ball blaster of a song. Old Man Song is a slower rock hard and heavy song, fades in and out of focus with a busy signal. 187 CALM has me wanting more!!! (SM)
(GWG, PO Box 50755, Palo Alto, CA 94303)

1.6 BAND - EP
1.6 Band play full on powerful melodic hardcore that at times suddenly cuts into tight quirky grooves that provide backbeat for discordant droning guitar patterns. Sometimes this quirkiness hinders the structural flow of the songs and ends up making things sound cluttered. The vocals help to pull things together nicely and feel a little like a young Ian MacKaye. Overall this four song EP is a nice departure from much of the carbon copy hardcore out there. (MK)
(Sunspot records, PO Box 7453, Arlington, VA 22207)

RECORD REVIEWS

OUTFACE - "Friendly Green" LP
OUTFACE meets at the crossroads of metal, BAD BRAINSy rock, funk, reggae, and cock rock, all with overdramatic vocals. Good musicianship, but the self-consciousness and cheesiness of their rock makes me wince. YNGWIE, look out. (WG)
(Crisis 3, PO Box 5232, Huntington Beach, CA 92615-5232)

OVARIAN TROLLEY - "Serenity" EP
OT's title track is more deliberate than the jangly, wailing flip, something like a rockin' 1313, or maybe a melodic TEENAGE JESUS. Very decent. (SS)
(Jump, PO Box 34, Portland, OR 97207)

PAIN TEENS - "Stimulation Control" LP
The dark, atmospheric, moody post-punk on this LP is distinguished by a feel for unusual sound textures (as on "God Told Me"). Ranges from your typical post-punk to POP GROUP-ish wall of noise. (SS)
(PO Box 35709, Houston, TX 77235)

PAXSTON QUIGGLY - EP
One of the Bay area's best new bands; their name coming from 70's feminist writer who believed every woman should carry a gun. They don't share that point of view but rather feel that power should come from oneself. The music is hard-hitting, but it's the character of the vocalists that get you right there. As the music builds up, the distinct and varied vocals of each member will leave a lasting impression, as well the catchy tunes. Warning: you may have to buy two copies, in case one wears out from too much play. (SB)
(PO Box 12501, Berkeley, CA 94701)

PERMANENT GREEN LIGHT - "We Could Just Die/The Truth This Time"
This is the new band from Michael Quercio of 3 O'CLOCK fame. The style hasn't changed a bit. It's that same hooky '60s pop with psych influences. Pretty good. (MC)
(Rockville)

PHANTOM SURFERS - "Unknown Museum Stomp" EP
Words cannot adequately describe how cool these gents are. They are simply the masters of surf/psyche Boris Karloff cultivates the VENTURES instrumentals. Such poise. Such grace under pressure. This record includes a high-class sleeve with art-work by Coop. Go buy one. (BR)
(Sympathy, 4901 Virginia Ave., Long Beach, CA 90805)

PIGPEN - "Tard" EP
Shouted grade "C" failed ROLLINS vocals. Pedestrian metal-crap guitar solos. Not enough spine to burst through a used condom. What's so punk about a sleeve adorned with pictures of babies with birth defects? All this dreck been done much better years ago. A waste of polyvinyl chloride. (BR)
(Vital Music Records PO Box 20247, NYC, NY 10028)

PKRK - "Atchoum" LP
Much to my delight, everytime I slag French punk another record shows up proving that I don't know what I'm talking about. Melodic, catchy and a little faster than you might expect. Most songs in French, a couple in English. (KK)
(Combat Rock Records, 2 Chemin Des Grandes Vignes, 57160 Scy-Chazelles, FRANCE)

PORK - "Wanna Ride" EP
Raw, unispeed garage punk grunge, recorded live on a Walkman in small clubs. Partially redeemed by the ultra-noisy "Go" and cool female vocals. (SS)
(Sub Par, 910 Elizabeth, Austin, TX 78704)

POUCH - EP
Melodic poprock stuff ala DINOSAUR JR./SUPERCHUNK. I really liked this record. Sort of like if Grant Hart had sung the harder edged HUSKER DU songs. (MM)
(Rockville/Dutch East)

POWERS THAT BE - "Crude Sounds/The Morning After"
AmRep fare that's somewhat of a departure, more of that lysergic, hazy "moodiness" than the expected out and out grind. "Crude sounds" has a martial GOD BULLIES feel but with a bit of BAUHAUS thrown in. Unfortunately, just a little too much (even with the tasty guitar skanks) of that goth overtones in the mix for my complete and unabashed approval. (HD)
(Amphetamine Reptile, 2541 Nicollet Ave. S., Minneapolis, MN 55404)

PURPLE ETERNAL - "Spectral Alice" EP
Pretty competent UK early 80's type aggro fitting pretty nicely in to an early PIL type of groove as well as A HEAD OF DAVID direction too. A bit too aggressive to be "goth" yet not furiously "rockin" for the NW crowd but still seems to score well in the departments that count (ie playing, songwriting). If this had come out six years ago, I would have rated it as high as I rated the SOUND records but seeing how this is 92, I'll just say its pretty groovy. (HD)
(Stuffed Cat, 17 Weatherby Grove, Leeds 4, ENGLAND)

PUTRIFACT - "Visceral Devourment" EP
Mush pit, but not mosh pit. Heavy bulldozer grind core!!! The slow grind is like digging your own grave, it takes for ever. The fast parts seem to fall apart before the changes. Comparable to CARCASS, but yet not the same. (SM)
(Afterwords, 188 Rea St., Hillsdale, MI 49242)

QUEEN MEANIE PUSS - "Beauty of Dogs" EP
A Flying Nun release that sounds nothing like the CHILLS/CLEAN et. al. Sorta arty almost early 80's UK post-punk here. Shades of DELTA 5, the RAINCOATS and their ilk. And like their inspirations, QMP has its fair share of unapologetic off-centered quirkiness (remember, think: RAINCOATS). Actually a style of music that I don't mind hearing again. (HD)
(Flying Nun, PO Box 1170, Auckland, NEW ZEALAND)

RAILHED - "Forever bound" EP
Sincere midtempo music similar to AMERICAN STANDARD with an introspective and personal slant. There are some well defined song parts but the constant pace causes some of the tracks to blur together. Production wise the bass guitar is hard to discern. The record does a good job of setting up a melancholy mood but it reaches a plataeu, never exploding and taking that mood to another level. A good effort but overall I'm left wanting more. (MK)
(Inner Journey Records, PO Box 10384, Wilmington, DE 19850)

RAPES - "Final Collection" CD
Once you get by the incredibly cheezy cover the music is actually pretty good. Be prepared for quite a few guitar solos though as RAPES dishes out a healthy dose of metal-influenced hardcore. The vocals are a little harsher than the average Japanese band which helps pull them out of the musical humdrum they sometimes fall into. (NN)
(Alchemy, JAPAN)

THE RED AUNTS - EP
Wandering guitar riffs, big leather boots, out of tune, out of control, got to love it! Screeching vocals, sort of a mix of '77 punk and PENELOPE HOUSTON. Dirty, dirty girls, I love em! (SM)
(Hell Yeah, PO Box 1975, Burbank, CA 91507)

RED LONDON - "Look Back in Anger" LP
Sounding remarkably similar to their early 80's recordings, RED LONDON re-recorded already released material as well as unreleased stuff live in the studio. Influenced by all that early London punk (CLASH, RUTS etc.) the album is catchy and melodic with an edge to it. (MH)
(Released Emotions, PO Box 132, Acton, London, W3 8XQ ENGLAND)

RHYTHM COLLISION - "Irrepressible" EP
As the name might tell you, the tight rhythm section is the core of this band's sound, reminiscent to some extent of early DKs. The guitar and yelping provide an adequate backdrop for the ever-snappier rhythm antics. Includes a version of the CLASH classic "Tommy Gun". Not real original, but they do what they do well. Clear vinyl, nice packaging. (EW)
(Stiff Pole Records, 3665 E Bay Dr #204-271, Largo, FL 34641)

RECORD REVIEWS

RIGHTS RESERVED - "Galleons Lap" EP
Reminding me of THREE with their jumpy guitar and vocal intensity, RIGHTS RESERVED swipe lyrics from a children's story for "Chicken Soup With Rice." "Lemon Soda" uses food as analogies for emotional torment. "Young Turks" is a chaotic anthem with a riveting guitar over it all. (MH)
(La Cocin Records, C/O John Bowman, 2716 Oberlin Dr., Durham, NC 27705)

RINGWORM - tape
This tape is so good I'm left speechless! Holyfield couldn't stand up to the punch these guys pack. RINGWORM is definitely THE hardcore band to look out for. For a more adequate description look up the words "power" and "ferocity" in your Thesaurus. If you need me I'll be in front of my tape player for the next couple of days. Guess who I'll be listening to. (NN)
(H.F., 25195 Sprague RD., Columbia Sta., OH 44028)

ROAD WHORE - "Allen Wrench Is Coming To Town/Punk Sex Bomb"
Substitute "Santa Claus" for "Allen Wrench" and add the great live sound (with a ridiculously overblown applause track) from the famed "Candy Ass" jazz club and you get the idea... .The B-side is a "studio" track with even worse sound. Loud and (intentionally) stupid hardrock/punk from a bunch of goofballs. Floor 69? (BD)
(Allen Wrench Intl., 2900 Adams St., Suite B-2, Floor 69, Riverside, CA 92503)

ROCKET FROM THE CRYPT - "Bad Ninja" EP
One tune here has a hot upbeat melodic sound like the RAMONES meets early SCREAM. Another has a heavy thud quality that reminds me very remotely of METALLICA. The third is a majestic instrumental that stands on its own quite well. Impressive. (WG)
(Helter Skelter, 00162 Roma, Pie Delle Provincie 8, ITALY)

ROCKET FROM THE CRYPT - "Juniper K/Balls"
Weird, sounds like deconstructed punk here. Imagine if the SAINTS or the DAMNED were torn apart and reconstructed by a computer that only went by BIG BLACK's "ATOMIZER" as a guidepost. What you get is big whomping bursts of sounds, all sorts of harsh incidental audio drift and this is all within the context of a punk rock tune! A surprisingly satisfying and almost addicting time here. Gets my "inspired production" of the year award. (HD)
(Sympathy For The Record Industry)

ROLLINS - "Human Butt" 2xCD
The impression that I had of ROLLINS as a person, from his books and lyrics, was that of a cold, hard, dysfunctional asshole. I'm happy to report that he can be pretty hilarious, cool, insightful, and sensitive too. If you've never heard ROLLINS do spoken word before, I highly recommend this. (DS)
(Quarterstick Records, PO Box 25342, Chicago, IL 60625)

ROSE ROSE - "Brutalize" CD
In keeping with the metallic progression evident on their other releases, it's fast, throaty metal. It's fast enough to appeal to most thrash enthusiasts. I prefer some of their older stuff, as it's less metallic, but this moves fast enough to overcome my irritation at the guitar solos. (TM)
(PMA Records, 5-38-3 Maebara, Higashi Funabashi, Shi Chiba 274, JAPAN)

RUBBERSOLE - "8 Songs You Haven't Heard" tape
Melodic ALL stylin' tunes, particularly in the vocal department. At times they let loose with more manic paced BAD RELIGION type numbers. Good stuff from a mediocre state. (DM)
(Sneezegaurd Records, 309 Annapolis St., Annapolis, MD 21401)

SSD - "Power" 2XLP
This comprehensive double LP featuring one of Boston's most influential early hardcore bands contains live and pre-recorded tracks following the band from its early hardcore conception in 1981 to it's more rock sounding demise in 1985. The overall sound quality is good with the exception of some muffled live songs, but included are some rare and unreleased tracks. (MK)
(Taang Records)

SANITY ASSASSINS - "Ligature/Vampires"
A guy with a really sore throat, possibly balding, shouts into a well as loudly as he can. The guitarist maxs the volume and distortion and starts playing ascending and descending scales, pumping the wah-wah madly. The drummer and bassist hunker down, count to four, and beat madly upon their instruments 445 times and then stop. Good - believe it or not. (DS)
($2.50 cash ppd: Dagger Distribution, PO Box 380152, East Hartford, CT 06138-0152)

SAWHORSE - "Snap" EP
This late band comes on with a powerful rumble that combines a FUEL type sound (Mike Kirsch was in this band) with an East Bay accent, and then leaves room for an East Coast hard-edged emo sound as well. Lyrics are intense, personal/political, and the appropriate companion for the musical crunch. Much better than I remember them live. (TY)
(Ebullition, PO Box 680, Goleta, CA 93116)

SCAMP - CD
SCAMP take us on a musical journey to the tiny island of Japan, where cherry blossoms grow, giant monsters run free, and the hardcore can't be beat. The sounds of pounding drums and blaring guitars fill the air as an angry vocalist spits out lyrics like, "Killer bomb attack your fuckin' heads!" Two thumbs up! (NN)
(Stinky, JAPAN)

SCHWA - "Footleg Room" tape
Melodic, nerdy and sparse. Like THEY MIGHT BE GIANTS with more instruments and funk, but less quirky. An applaudable effort. (KW)
(Tim McCready, 1120 W. Grace St. #16, Richmond, VA 23220)

SCOOBY SNAX - "Pushups in Quicksand" tape
Connecticut breeds Dork Rock. Songs like "Disco Stud," "Rich Jock," "Hairspraymonster," and "Hardcore Song." You get the idea. I think they should play with JUKE. (DH)
($4 to: Charles E. Muller III, PO Box 3131, Talcottville Station, Vernon, CT, 06066)

SEPTIC DEATH - "Gore Story" LP
This gem contains a collection of unreleased stuff: their last live performance in '86 (here in San Fran), live in '83, rehearsal in '81 and '82, their very first studio recording, and several unrealeased instrumentals. Given varying degrees of sound quality, all being quite good even on the lowest end, and the lovely shade of clear green vinyl, this is a must-have for all SEPTIC DEATH fans. (SB)
(Lost & Found, Im Moore 8, 3000 Hannover 1, GERMANY)

SHAVED PIGS - "Big Brass Knuck/Public Notice Music"
Where did these guys come from? A pig farm in upstate New York, where they guzzle moonshine and entertain the swine practicing their unique style of hardcore, a frothing, drooling mass of drunk-punk energy kicking up a dust cloud from which bloody razor blades and empty beer bottles occasionally fly out, endangering bystanders? Two great rock songs on piggy-pink vinyl (Doesn't anybody put out black records anymore? (EW)
(Vital Music Records, PO Box 20247, NYC NY 10028-0052)

SINISTER SIX - "Deloused/Outta My Way"
A totally great punk record with a combination of grinding guitars, a pounding beat and shouting vocals, resulting in non-stop head bouncing. Melodic without a trace of wimpiness. Both songs rock. (KK)
(Bag of Hammers Records, PO Box 928, Seattle, WA 98111)

SKIN & BONES - tape
A 3 song demo packed with distorto guitar, pounding punk drums intermingling with groovy bass lines. Punk as fuck vocals!!! (SM)
(STB, 515 Niagara, Burbank, CA 91505)

RECORD REVIEWS

SKOLLIWOOL - "/thaw/" tape
At first I thought Lance from CRINGER was singing for these folx, but I lost that thought after a few songs. Catchy punk ditties that almost seem to bridge the gap between the xcontemporary East Bay, DC and UK melodic scenes. (DM)
(K. Foran, 210 E. Lawton, Tucson, AZ 85704)

SLAUGHTERHOUSE RD. - "Spuds Party/Blew Away"
Disposable noise rock from an ex-KILLDOZER dude and his buddies. Their earlier singles hit an OK trash groove, but this one leaves me with nothing. Sorry. (WG)
(PO Box 28, Freeport, IL 61032)

SMACKHEAD - "Demo 92" tape
Out of Connecticut, this band plays a diverse array of styles from rock to reggae to hardcore. There's even some horns on a few numbers. (DM)
(Pat West, Trinity College, Box 904, Hartford, CT 06106)

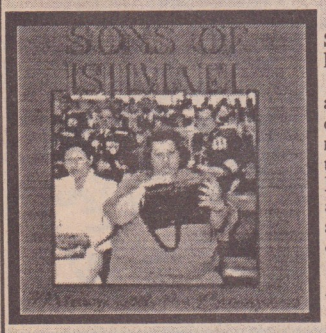
SMALL - EP
OK. This is easy. If you liked early LEMONHEADS you'll like these folks. Big distorted guitar pop rock with lotsa hooks and good raw production. (GF)
(The Matt Label, PO Box 52707, Durham, NC 27717)

SMALL BALL PAUL - "Lower GI Joe/Breathe"
"Lower GI Joe" is an OK building heavy post-punky number that straddles the line between boring and non-boring. "Breathe" is a PINK FLOYD cover; I hate PINK FLOYD, but it's mediocre... barely. (WG)
(PO Box 3083, St. Louis, MO 63130)

SNAIR - "My Heart's Crying" EP
The A-side is a really fine RAMONES styled ballad that is a surprising departure from their hard-hitting debut album. A loud punk blast with a great hook and a more sluggish number round out the disk. Recommended. (BD)
(XR1000, 8033 Sunset #973, L.A., CA 90046)

SNATCH - "Sister Julia/666"
Good gut-curdling, scraped-up knees punk-rock. SNATCH is a tough all female outfit with favorable comparisons to DICKLESS. Gruff vocals just hanging with phlegm. Would be enjoyable to see live; might need a shroud of chicken-wire to fend off errant beer bottles. Hope to here more from SNATCH soon. (BR)
(Worry Bird Disks, PO Box 95485, Atlanta, GA 30347)

SNUFF - "Reach" LP
No way! This is one of the best records of the year. Okay, that may not be saying a whole lotta love, but rare is the band that can keep me interested for a full album. Addictive pop punk that we've come to know and love mixed with some spice; PROCOL HARUM organ tunes with HELMET sized quitar riffage. Near perfect and a shame they split. (LH)
(K, Box 7154, Olympia, WA 98507)



SONS OF ISHMAEL - "Mimsy With The Borogoves" 10"
Methinks this be their final vinyl, and a nice way to go out it is. Definitely out-of-the-ordinary lyrics, meaning they are more like stories with an intellectual air that will please those that think BAD RELIGION is the only thesaurus-core band around. All this is set to their usual high standard of quirky but powerful hardcore. A Class A job. (TY)
(13 Noam Dr, Barrie, Ont L4N 4N3, CANADA)

SPLATTERHEADS - "Teenage Kicks/ 7 Runes"
Two songs—rock/punk. Like a heavy DEAD BOYS. The most over distorted guitar ever. The UNDERTONES cover didn't do much for me...Either did the other song. (GF)
Space Beer, PO Box 48, Broadway 2007, NSW, AUSTRALIA)

SPLIT LIP - EP
This Brand of medium paced melodic metal influenced hardcore rocks consistently. Heavy crunching tight guitars are supported by impressive powerful drum playing. The vocals are melodically sung over the music with urgency similar to early SUPERTOUCH. There is a cool insert with information about the Native American struggle. Good stuff! (MK)
(Doghouse Records, PO Box 8946, Toledo, OH 43623)

SUBSANITY - EP
Heh heh heh! Chris went to Europe and I made out like a bandit. New and inspired death metal with intelligent lyrics and totally regurgitated wicked-sick vocals. Just when you're starting to think all these bands sound alike something like this comes along and knocks you on your ass. Brilliant! (NN)
(Subsanity, Rt. 3 Box 126, Paul's Valley, OK 73075)

SUGARTIME - "Awestruck/Gemini Enemy"
This slice of American noisepop is less ethereal than it's British counterpart. It's slow, but kick-ass powerful. I loved their 1st single, but this blows it away. (MC)
(Simple Machines, 3510 N. Eighth St., Arlington, VA 22201)

TERVEET KADET - "Bizarre Domination" EP
They've managed to crank out another great record - fast, melodic hardcore with tons of hooks and amazing breaks. One of those bands I always expect a lot from, and they always seem to deliver. (TM)
(Alternative Action, PO Box 74, SF-11101 Riihimaki, FINLAND)

THIRD RAIL - tape
This is not the east bay THIRD RAIL. This might be considered "coffee house" punk rock. Sounds like it was recorded in one of those studios that doesn't mix the guitar up loud enough. Just a bit too pretty. (DH)
($3 ppd Third Rail, 479 9th St., Brooklyn, NY, 11215)

THIS IS EDWIN - "Bird of Prey" EP
L.A. breeds this sort of thing. "Bird of Prey" has the same kind of guitar attack as that first MOTORCYCLE BOY 7" and is the best tune here. The two more novelty type songs on the flip are worth a smile if not your three bucks. (ML)
(Dionysus, PO Box 1975, Burbank, CA 91507)

LES THUGS/SALE DEFAITE - split EP
LES THUGS: Not unlike their old stuff, but even mellower; moody, highly produced (heavy echo chamber) hard-but-not-very-hardcore that goes on too long. Probably it would grow on me, especially if I happened to be on drugs. SALE DEFAITE: similar stuff, pretty laid back with some nice bass lines and fairly liberal use of effects. It's OK, but I'll still be your friend if you don't buy it. (EW)
(La Barde a'Bonnot, Via Val Sassina 3, 00141 Roma, ITALY)

TILT - tape
Dirty melodic midtempo rock n roll featuring Rypins from CRIMPSHRINE and the great wymyn vocalist Cinder. An East Bay band to watch for. (DH)
(4080 Halleck, Oakland, CA 94608)

TRASH BRATS - "Downtown Nowhere" EP
These guys look like refugees from a DOLLS photo session...but the title track is terrific spunky punk — tight and fresh-sounding, with catchy vocal choruses. The two songs on the flip are rousing, but just a little above average. (SS)
(Crummy Stuff Records, PO Box 251481, W. Bloomfield, MI 48325)

RECORD REVIEWS

2000 DS - EP
Pissed n' pogoin' Britpunk with influences from the SUBHUMANS and their ilk. Ragged chorus vocals, chukka-chukka rhythms, a bit of guitar wanking and a general sense of fury- there are worse formulas. Extensive foldout packaging with art but, kinda disappointingly, no lyrics or other information. (EW)
(Scrap (UK) Records, 31A St Georges Rd, Leyton, London, E10 5RH, ENGLAND)

UK SUBS - "Europe Calling" CD
One of the wave of new releases of old English punk on limited (?!) edition CD's. It's five studio and 21 live songs. I'm not sure who doesn't already own one of the several live UK SUBS records. This one is about as good as any of the previous ones. In my opinion, they had one great LP ("Endangered Species"), and some amount of material I could totally do without ("SK8 Tough" for instance)... Mediocre. (TM)
(Released Emotion, PO Box 132, Acton London, W3 8XQ ENGLAND)

ULTRA HEAD - EP
If the butchers meat grinder was stuck on full speed, the butcher would be on the receiving end of ULTRA HEAD!!! Full on thick neck music. Very harsh, very punk, grind core with a live drummer and a drum machine. Taking grind core to a new demention. Not afraid to say fuck. Ultra rad slab of raw meat. (SM)
(Imperial Stab Chamber, 4216 Beverly Blvd #313, Los Angeles, CA 90004)

UNAMUSED - "Haven't You Been Deceived" LP
This is a great hardcore punk rock album with thrash and some melodic parts which add variety. Well thought out political lyrics tackle patriotism, big business or cops and animal rights. Well produced by Slayer Hippy, excellent job. (MM)
(Allied, PO Box 460683, San Francisco, CA 94146)

UNDERTOW - "Extinction of All That is Holy" EP
A brutal onslaught of flesh eating guitars. Ballistic drums, skin blistering bass tones. Two songs on this savage slab of meat! Full on thick neck music. This slab makes me want to chase little gophers with pops lawn mower! UNDERTOW come on hard as an anvil. Grind core moshcore lovers only. (SM)
(2603 NE 169, Seattle, WA 98155)

URBN DK - "Squirm" tape
A furious, inventive three-chord punk rock band that remembers that punk rock was "rock'n'roll", maybe cuz they've been around forever. The singer has got the MDC sneer and the GERMS yowl down pat. Punk like I haven't heard in a long time. (DS)
(PO Box 163, Winthrop Harbor, IL 60096)

VEGETARIAN MEAT - "Exclusive Feast" tape
Second self-released cassette LP from this new wavey foursome. Annoying vocals that blend well with quirky STRANGLERS-style keyboards and non-stop guitar lines. You gotta like a band that sings about bad poets in their room! (KW) $5
(700 Woodbourne Trail, Dayton, OH 45459)

VENUS ENVY - "Big Dog Shoes/Slumberjack"
I guess this is not the VE from the Cleveland shores but rather a LA band. Almost a complete loser in all departments: from the silly two color "copulating beasts" photo sleeve to the music, which is sorta lounge-cum-hard rock-new wave drivel. Imagine the nightmare bar scenario and VE would be the band playing in that bar. (HD)
(Red Planet, 2531 Sawtelle Blvd. Suite 49, Los Angeles, CA 90064)

VICIOUS BEATNIKS - EP
Three tracks of mostly bland, uninteresting rock that never quite manages to break loose. The songs are mostly 60s sounding grooves (with lots of wah-wah) that could have turned out much better if the band adopted a more extreme approach. (BD)
(Winged Disk, PO Box 236, Nesconset, NY 11767)

VERSUS - "Insomnia" EP
Weird harmonies, syncopated rhythm changes, and a D.C. hardcore intensity without being hardcore or even punk. Maybe a little like SLOVENLY in the minor keyed song structure. Difficult to pin down, that's for sure. (MH)
(Landspeed Recoreds, PO Box, 4066 Duke Stn., Durham, NC 27706)

VOODOO DOLLS - "Number Two/Crush On Me"
More than any other town, Boston has produced a seemingly endless string of great, straight-up rock-n-roll bands. This group emerges every year with a single to help carry on the tradition. Two great tracks of traditional garage pop/rock/punk. The Bay Area could use a few groups like this.
(Stanton Park, PO Box 58, Newtonville, MA 02160)

WHITE LEATHER CLUB - "Shandy on the Rocks" EP
On this one-sided single, "Shandy" squeezes Scottish vocals and up-beat accordion into a strange song reminiscent of the CHAPS — but much, much looser. But one asks the question — "Why?" (SS)
(c/o Burnett, PO Box 218, Dundee, DDI 5PH, UK)

YARDSTICK - "Self Relaxation for the Insane" LP
Passable sludge/metal/rock that reminds me of monster-riff bands like CELTIC FROST, MELVINS, BLACK FLAG, and others, although not nearly as good. Decent heaviness and power; it just needs character and innovation to pull it through periods of monotany. (WG)
(SMR, 11 Salutation Rd., Darlington, Durham, DL3 8JN, UK)

ZARKONAS - "Zarkonas City Rockers" LP
With influences like RAMONES, PISTOLS, and surf pop this band lays down some fairly good tunes. The vocals are a drawback however as the singer lacks the light touch that's required, and the foreign accent on the English lyrics doesn't help either. (MC)
(4330 Mulheim a.d., Ruhr, GERMANY)

ZERO TOLERANCE - "Fuel the Fire" tape
About what you'd expect from the title and the photos. Longhairs and Shorthairs, S.O.D. and PANTERA shirts, metallic guitar, chanting choruses, lotsa double bass drum. If this is your style, you'd like this tape, it's recorded very well. (DH)
(54 Commonwealth Ave, Buffalo, NY 14216)

V/A - "A Strange Compilation" LP
This is a one-sided picture-disc consisting of energetic mid-tempo punk by GUTTERMOUTH, JOBBERNOWL, FACE TO FACE, RHYTHM COLLISION, 12 PACK PRETTY, and THE BOLSHEVIKS. Stand-out cut is 12 PACK PRETTY'S version of THE VELVET UNDERGROUND's "White Light, White Heat". (MH)
(Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701)

V/A - "Aven Vackra Faglar Skiter" 2xLP
Double album, gatefold, live, Swedish bands. Nine different bands, most doing several tracks. Recording quality is great, and most of the performances verge on being flawless. Sound stays mostly in an early 80's European punk-new wave style. Tuneful, sing along chorus type, but it is still varied. Really nice package, great record. (GF)
(Bird Nest Records, Scheeleg. 19, 731 33 Koping, SWEDEN)

V/A - "Bloodstains Over Texas" LP
A mandatory compilation (bootleg) of mostly great Texas punk/wave obscurities (none of which have been previously reissued). Lots of favorites like the BOBBY SOXX, EJECTORS, AK-47, NERVEBREAKERS etc., with the only clunker coming from the wretched TELEFONES. Stay tuned for the followup, "Bloodstains on my Doorstep". (BD)
(Steve Kostyk, 15 E. 11th St. Apt. 6C, NYC, NY 10003)

V/A - "Built On Blood" LP & EP
Remember when punk punk records were focused and singing about important issues, when bands were pissed and mattered? Well, here's a flashback for you, a comp that's all about Native American subjugation and rights, timed to coincide with the 500th anniversary of Columbus's initiation of genocide and colonialist Order in the New World. The booklet is informative and the music is hot. Includes tracks by COWBOY KILLERS, FILTH, JESUS CHRUST, AGENT 86, MISERY, MEGA CITY FOUR, CAPITOL PUNISHMENT, COMMONWEALTH, GEAR, RISE, CIRCUS LUPUS and many many more. Great release. (TY)
($8/$10 cash to: Martin, 2340 W 24th St, Chicago, IL 60608)

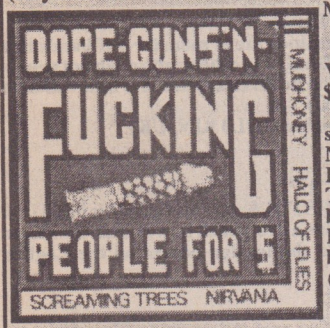
RECORD REVIEWS

V/A - "Discharged" EP

A tribute to DISCHARGE (when they were good) with tracks by 411, NAUSEA, FINAL CONFLICT, EXTREME NOISE, and NEUROSIS. NEUROSIS annihilates "Hear Nothing See Nothing Say Nothing" with 4073 guitar tracks, while the other artists do credible covers of other DISCHARGE tunes. Nice. (WG)
(Allied, PO Box 460683, San Francisco, CA 94146)

V/A - "Discharged" LP

Yikes! Is everyone getting this idea at the same time, or do I detect a bit of hokey plagiarism? None-the-less, here's an amazing compilation of ENT, CONCRETE SOX, DISASTER, EXCREMENT OF WAR, RAW NOISE, NAUSEA, S.D.S., SCAMP, C.F.U.D.L. all doing DISCHARGE covers, for a total of 16 songs. Guaranteed to kick you in the ass, perhaps, dare I say (I know I'll get hate mail on this), even better than the original band. (SB)
(Rhythm Victor Records, The Old Office Block, Elmtree Rd., Teddington, Middlesex TW11 87D, ENGLAND)



V/A - "Dope-Guns-'N-Fucking People For $" EP

While the sound quality is just so-so (live tracks by SCREAMING TREES, NIRVANA, MUDHONEY and HALO OF FLIES), it's the concept that's amazing. The front cover and title are only outdone by the back cover caption: "Touch Me I'm Limited". This is the best argument for bootlegs going. (TY)
(no address)

V/A - "Emergency Broadcast Systems Vol 1" EP

The debut release of John Yates' new 7" comp series spotlighting new bands. SLEEPER, SHADOWMAN and ASKANCE all had strong tracks, but I like the song by SPOKE the most. Spoken/sung vocals with introspective lyrics plus different tempo changes makes me want to hear more. (MM)
(Allied, PO Box 460683, San Francisco, CA 94146)

V/A - "Fortune Cookie Prize" LP

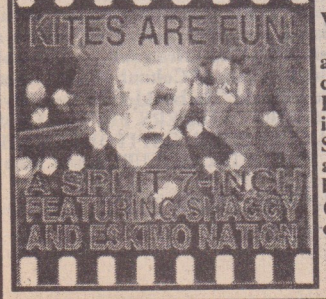
This being a BEAT HAPPENING tribute album, I liked it more than I expected. These cover versions keep the good (catchy, simple, minimalist structures) and scrap the bad (*too* simple and minimalist) aspects of the original songs. VELOCITY GIRL, SCRAWL, LEAKY CHIPMUNK, and LOVE CHILD stand out. (DS)
($6 ppd: Simple Machines, PO Box 10290, Arlington, VA 22210-1290)

V/A - "Grinding Syndicate" CD

A strange comp, with two Mexican bands and two Japanese bands. From Mexico there's CACOFONIA and ANARCHUS, the latter being the more memorable of the two. They manage to swing from bruising thrash to total mud without sounding awkward. From Japan we have GIBBED, who haven't ever really impressed me as being anything out of the ordinary, and MULTIPLEX, who are totally great. Awesome songwriting, dual guitars, weird vocal effects, breakneck tempo changes. (TM)
(Samurai, 2-23-2 Sanjoh, Minami-Ku, Nagoya City, 457 JAPAN)

V/A - "Intensive Care Unit" LP

Punk rock to the full intent. BLOCKBUSTER rules hard. Most of these bands are fast and hard with distorto guitars. All bands are worth mentioning, GILLMORE, DOOMS DAY, GRACE, DISCHORD and VIOLENT MOHAWKS! Excellent layout, 10 page booklet, lyrics and photos! A raging 10 in the punk dome! (SM)
(For the Deaf, Yura 457, 0ta City, Gunma 373, JAPAN)



V/A - "Kites Are Fun" EP

A split record by NY's SHAGGY and ESKIMO NATION from the windy city. "Hey Marvin" rocks my world. ESKIMO NATION win big with great melodic punk with fuzzed out guitar. Cool as shit. SHAGGY change gears for the record with a more off structured sound. Somewhere between PROLETERIAT and rock. (LH)
(Underdog Records, PO Box 14182, Chicago, IL 60614)

V/A - "Quit Your Job... Poop Equals Wealth" tape

Absolutely every style of homemade music is included. There's a lot of junior high school humor involved as well. Bands include: OUR TESTICLES TOUCH THE GROUND, COLON ON THE COB, SOCKEYE and CAROLINER. (DH)
($3 ppd Dave, PO Box 2143, Stow, OH 44224)

V/A - "Share Common Ground" LP

This is a benefit for a shelter in Germany that provides aid to war-disabled children. The enclosed booklet contains a good deal of information about the shelter's history, contacts, etc. Bands on this are all European, and all tend to run with the "straight edge" sound. Exceptions here were PROFAX (whose song rages in a 'quick and to the point' way) and MANLIFTINGBANNER (who stand out from the group). Also material from OTHERWISE (great lyrics), BETRAY, ONWARD (faster paced), and THINK TWICE. A totally worthwise project. Congradulations! (TM)
(Crucial Response, Kaisersfeld 98, 4200 Oberhausen 1, GERMANY)

V/A - "Stranger Fruit" EP

Neat-o project with two TRIBE 8 songs, my favorite being, "Lezbophobia", sort of a "I ain't lookin' at you straight girl, you're boring - now get the hell out of here". Cool. And the no-more BLATZ does three unreleased songs, some of their best stuff, I'd say. What makes this one helluva a standout is the accompanying lyric sheet and inside cover writings on the concept of each band, and the letdown of punk rock being a haven for freaks and geeks. Moving stuff. (SB)
(Lickout Records, PO Box 326, Berkeley, CA 94701)

V/A - "Sword to Thrash II" CD

Well, as with much of the new (to us) Japanese stuff, I certainly had high hopes. Most of this fell into plain old guitar ridden, metal shit - at times fast enough it was mildly listenable, but generally unexceptional. GOZA being the standout here, with GABISH running a close second. Others include BODY SNATCHERS, STRUGGLE, HELL CHILD, DEEP THROAT, MESSIAH DEATH, XECTIQUE. (TM)
(no address, JAPAN)

V/A - "Target Dictator" CD

Totally amazing comp of Japanese bands. Two songs each, and there's not really a bad band among these. Material here from CONQUEST, LESS HAZE, HELL NOISE, MUSHROOM (!), VIOLENT PAIN, SO WHAT, STRANDED, GHOZA, STRUGGLE, DISCLAIM (!), UNDEAD MURDER, BLOODTHIRSTY, and the INNOCENTS. Everything here rages, and is refreshing devoid of tons of metal guitar solos, attitudes, etc. Excellent. (TM)
(Fight Men Records, 8-20-15- 711 Hino Kounan-Ku, Yokohama 233, JAPAN)

V/A - "Thrashing Deathpower" CD

Three bands, MULTIPLEX, who are a really unusual grinding hardcore band who seem to write really imaginative songs, while maintaining their grindcore roots, and SATANIC HELL SLAUGHTER and GIBBED, who are a lot like MULTIPLEX without the imagination. Not something I'd pay huge prices for. (TM)
(Selfish Records, JAPAN)

V/A - "Trail of Tears" EP

Six bands from Holland, Belgium and the UK come together for this EP to benefit Native American solidarity. Comes folded in a cool lyric poster that succeeds graphically and also in presenting information about Native struggles. My personal fave is the PINK TURDS IN SPACE cut. Each band has a unique sound, but four of them thrash hard (the others are POLITICAL ASYLUM, who sound like the BEATLES with a stronger CRASS influence, and SILENT WATER, who contribute a folk song). Basically just great bands working together to support an important cause. This is what political punk looks like when it works!! (EW)
(Willen Linningstraat 25, 2060 Antwerpen, BELGIUM)

V/A - "We Still Can't Help It If We're From Florida" EP

Almost a decade after the original Sunshine State comp comes this follow-up. Highlights include EBS, NO FRAUD, MAGGOT SANDWICH, CHICKENHEAD, MILK AND COOKIES (all delivering inspired, trashy punk), as well as a previously unreleased track from the long gone ROACH MOTEL (who appeared on the original comp). Pretty ragin'. (TY)
($3/$4 to: Burrito Records, 3421 SE Micanopy Terr, Stuart, FL 34997)

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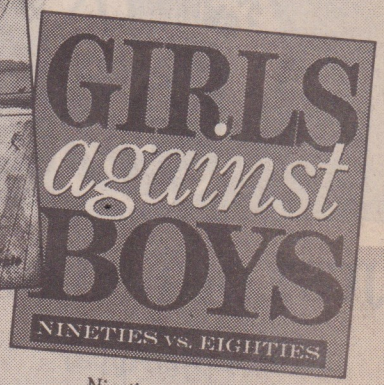

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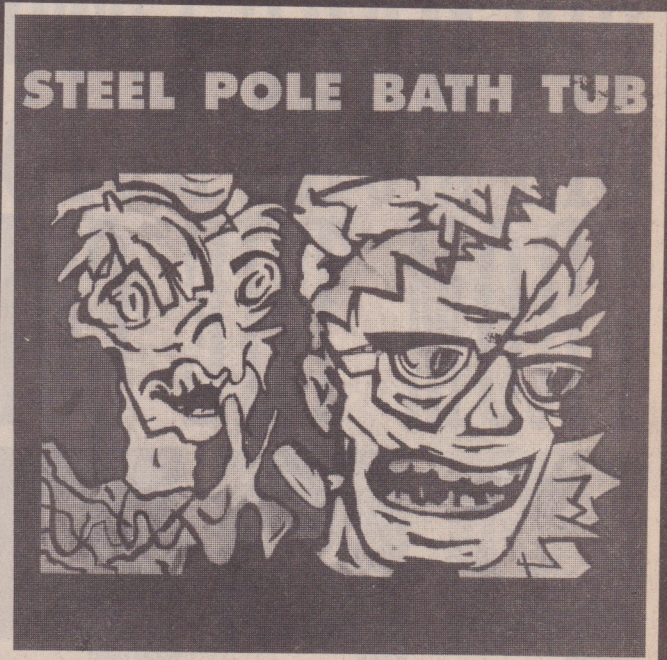

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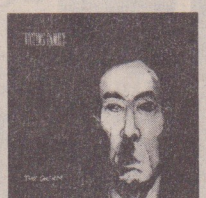

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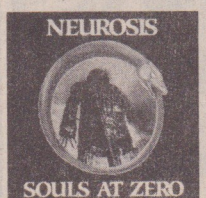

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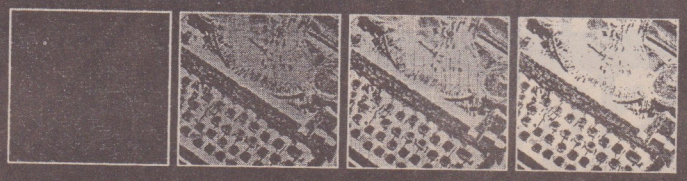

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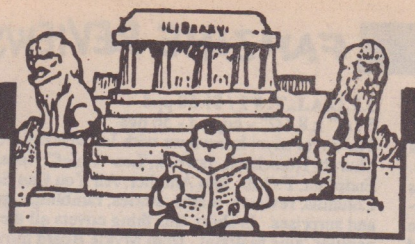


BETWEEN THE LIONS

Reviews by (SB) Suzanne Bartchy, (JD) Joe Donohoe, (LH) Lance Hahn, (HH) Harald Hartmann, (TJ) The Judge, (JX) Jux, (TM) Timojhen Mark, (KO) Katy Odell, (NR) Natasha Riggins, (MW) Matt Wobensmith

AHC #2 / $4.00ppd.
8 1/4 x 12 1/2 - 34pgs. - Spanish.
This zine seems to be pretty fairly representative of punk rock international, without being prejudiced toward straight edge over peace punk or death metal or what have you. Inside we got Life But how to Live It, Nations on Fire, Seven Sioux, Rat Patrol and others. (JD)
Fausto & Marge / POB 5155 / 50.080 Zarapoza, Spain.

A RIOT OF EMOTIONS #2 / $3US, $2 Europe, 75p UK, or trade
6x8 - offset - 40 pp - English
Mostly poetry, a lot of it with punkish attitude and some of which might even be rad lyrics. Some graphics and reviews. (EW)
Andrew Cocker / I, St. John's View, Boska Spa / Wetherby, West Yorkshire, LS23 6NQ / England

BEHIND THE WALL OF INJUSTICE / $0.29
8 1/2 X 11 - newsprint - 28 pgs.
An O.C. peace punk zine containing band interviews with Media Children, Another Destructive System, Mindrot, Pagan Renewal, Church Police, Dogma Mundista, and Total Chaos. Interview with the ALF and Time To Unite fanzine. Articles on unemployment, friendship, equality, how to start a fanzine, vegetarianism, factory-farming, cruelty-free products, and gang-violence. Thus proving that O.C. and L.A. in general still have a very active peace-punk/ anarchist scene. Thanks, Jae. (SB)
PO Box 6188 / Fullerton, CA 92634

BLUNT #3 / free with postage.
8 1/2 x 11 - typeset - 24pgs.
Due to printing costs this Boise journal may go out of circulation which would be a real shame. I'd suggest they just charge for it because it's worth $2.50. For free it's a steal. We got here live show reviews, hot springs travel guides plus interviews with Haggis, Gas Huffer, Seaweed, Caustic Resin and the great Supersuckers! Get it while you can. (JD)
Zentrum Productions / PO Box 1963 / Boise, ID 83701-5417

BUZZ KILL #4 / free with postage.
8 1/2 x 11 - typeset - 13pgs.
If I ever get the chance I'm going to take a piss in one of editor Steve G.'s Foster oil cans, he's a cocky s.o.b. This is one of the best looking and funniest of the "fuck you" genre of fanzines that I've seen. These guys hate social consciousness, politics and art and love guns. When an irate reader accuses them of being closet fascists Steve returns "I'm an overt fascist," and calls the complainee a "limousine liberal." Also puts down MRR. Interview with the Fells. (JD)
PO Box 43950 / Phoenix, AZ 85080

CACTUS PRICK #5 / $1+2 stamps
8 1/2 x 11 - copied - 24 pgs.
Usually, I'm not too crazy about music zines- reviews, interviews, etc., but this one's pretty good. Interviews with Hammerhead, Helios Creed, and the Hypnotics aren't boring and the record and zine reviews say a lot. And the best yet, they slag MRR. (JX)
1265 E. Univ. #1014 / Tempe, AZ 85281

CARRY SMITH #7 / 2 stamps
8 1/2" x 11" - copied - 16 pgs
It's so cool when the cruddiest looking zines are actually pretty good. This is just your basic music fanzine, interview with Garden Variety, reviews of record stores, live show repoerts, record reviews, the usual. It's not boring, becuase it's friendly in a warm, fuzzy sort of way. (KO)
76 Saphire Ln / Franklin Park, NJ 08823

CLEVELAND RAGNAROK #13 / $1 ppd.
6 x 8 - offset - English - 32 pp.
Basically an extended scene report from, yes, Cleveland. Cleveland gossip, High Back Chairs, Pagans, Cleveland show & record reviews. There's a hate letter from Tom Hazelmyer of AmRep records, notable for the intensity of its stupidity. How much you want this depends on the extent of your thirst for knowledge about the Cleveland scene. (Personally, I used to live in Cleveland. Now I live in San Francisco. 'Nuff said.) (EW)
PO Box 5054 / Cleveland, OH 44101

CASCADING NIGHTMARES #1/ $???
81/2 x 11 - xerox - 9 pgs - English
While not this reviewer's favorite reading material, this 'zine of dream-inspired prose and drawings is adequate for a first effort. Some suggestions for future issues would be to xerox on both sides of the page (most copy shops are happy to show you how to do that, and it saves $$ too); add some more writers if possible; and to give more information about the editor and staff (if there is one). No price is listed, but a dollar and some stamps should do it, or maybe even a contribution to C.N. #2. With some work, this could be a nice read. (NR)
Route 8, Box 1257 / Lexington, NC 27292

CELESTE'S SCREAM #3 /free+ 2 stamps
5 1/2 x 8 1/2 - copied - 24 pgs.
One of the better zines i've seen in awhile. It's not slick, doesn't have a lot of photos, and lacks fancy writing, but it does have a cool and honest sensibility that comes across. You can't really tell if the editor's a boy or girl (which i think is great), but it definately captures the feel of being 15ish, through the stories and ramblings. Get it. (JX)
PO Box 80314 / Goleta, CA 93118

CHAIN LETTER #3 / $1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
OKAY, you know how most zines now-a-days have lots of short annecdotes and such? Well, this zine is different cause it basically has 3 stories. But actual, intersting stories. One about the Stoners, another about a meat eating, vegetarian wannabees and drinking. They're all written damn good; kinda like the short stories you'd read in school, but these are about stuff you can connect with. Good job. (JX)
PO Box 72671 / Las Vegas, NV 89170

CRUNCHFACE #11 / $2.00 ppd
8 1/2" x 11" - copied - 40 pgs
I thought this was going to be some stupid straight-edge thing, but it's really pretty cool. Aside from just plain looking good, it has a lot of neat stuff to read here. The interviews are all pretty good with Sheer Terror, Down by Law, Integrety, and Paris. (Paris is sure to offend somebody with his assertation that Black people are incapable of racism). The remainder of the content is worth reading - essays on sexism, racism, veganism, all the punk topics that true punks are concerned with... but who hasn't already been told how to re-use postage stamps? (KO)
PO Box 482 / Akron, OH 44309 - 0482

EARQUAKE #23 / $2.00ppd
5 x 6 - offset - 30pgs - French
A packed full fanzine with alot of info on bands and their new releases, definitely for those into the French scene. (HH)
Leca Frederic / Le Renil / 88160 Le Thillot / France

EDITH #3/ "a mere $1.25"
7 x 81/2 - xerox - 44 pgs - English
This college student collaboration is 3/4 music and 1/4 articles and fiction. In this particular issue, there is a big focus on Fugazi as well as interviews with Chia Pet and the bassist from Lorelei. An article worth mentioning is "Pop Justice", about the pigs-in-action TV shows influencing the minds of Americans. While interesting in content, contributors waste a lot of space harping on *Sassy* magazine, for some reason, rather than concentrating on their own talents. Hopefully this 'zine will continue to be produced, as *Edith* seems to be doing a lot for the scene and is a good magazine as well. (NR)
Alicia Yates / 6121 Queens Brigade Ct. / Fairfax, VA 22030

FLESHMAC #2 / 75¢
5 1/2 x 8 1/2 - copied - 16 pgs.
Eddie Murphy, who's usually full of shit, once talked about those kids who always want to talk about sex, but haven't actually seen or done anything interesting yet. Those kids write this zine. Includes Freud book reviews, newspaper clippings and clinical definitions of sexual deviance types. Also local news, historical tidbits, etc. Pretty entertaining. Reminded me of a good high school bull session (and I mean that in a non-ageist way), complete with a gross, friend-of-a-friend sex story called "Tuna Trouble." (TJ)
Klint/ Route 1, Box 10 / Strafford, MO 65757

FLIPSIDE #78/ $2.50
81/2 x 11 - offset - 110 pgs - English
A consistently good magazine, even without the flippancy of the recently departed Krk (no, not dead, just moving on to better things). This latest mag is chock full of honestly good interviews including one of the Cramps that is fun to read even if you don't like the band; a superb bit on pirate radio broadcasting; and as always, plenty of reviews of shows & music. This reviewer has nothing bad to say about *Flipside* except I wish Gary Indiana had left instead. (NR)
PO Box 60790 / Pasadena, CA 91116

FLOTCH #3 / $ 1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Flotch, as it is said, is a sort of "darksome" entertainment that has a big range of subjects. Like some news on GG, an interview with 134, punk pets, tension games, reviews and a cool/weird story on the food chain. A lot here. (JX)
Box 812 / Central, SC 29630

FUNCTION #3 / $2 ppd.
7 x 8 1/2 (sorta) - copied - 40 pgs.
Nice condom and dental dam cartoons. PC punk zine from SoCal of all places. Nice layouts with long detailed interviews with Spitboy, Still Life and others. A good read. (LH)
Dawn / 20946 Bryant St. #31 / Canoga Park, CA 91304

HARLEY KRISHNA #2 / $2.50 ppd.
8 1/2 x 11 - comic offset - 26 pgs.
Comix about stealing cars, visions of TV aliens and post-nuclear subhuman warriors. Sort of a cyberpunk Ace Backwords crossed with The Far Side. Entertaining, but not my thing. (TJ)
PO Box 4052 / Albequerque, NM 87196

HATE #9 / $2.50ppd.
6 3/4 x 10 1/4 - comic typeset - 28pgs.
Nothin' like the insights of Mrs. Bagges' strongest boy to make you really feel the stupidity of most rock & roll and modern youth. Sheer genius as usual as our drop-out heroes pursue the road to stardom where Stinky becomes "the next Iggy" and Buddy fucks up bad. Chalk one more up for "scarily real" comics and read ~~*Life*~~ *Hate*. (JD)
Fantagraphic Books / 7563 Lake City Way / Seattle, WA 98115

LA HERENCIA DE LOS MUNSTER # 11 / ?
8 1/4 x 12 - offset - 94 pgs.
An amazing well-done Spanish mega-zine with a "Sympathy For The Record Industry" look and feel. To give you a clue as to what that means, this includes a 7" featuring The Hard-Ons, Dubrovniks, Devil Dogs, and Dinosaur, and interviews with the Weirdos, Dumdum Boys, Jeff Dahl, and Lemmy Motorhead, to name a few. The crystal clear photos and clean layouts (not to mention the glossy color cover) make this almost too professional looking, however the raw in-your-face content balances it out to produce an ultimately impressive project. In Español, but check it out even if you don't speak the language. (SB)
PO Box 18107 / Madrid 28080 / Spain

HOLY BABLE #1 / $1 ppd.
8 1/2 x 11 - copied - 16 pgs.
Here's a new political zine with an interesting interview with a cop; and their own "untaped" beating incidents. Also some thoughts on media complacency and info (and a form) on how to get your FBI file. A good first issue. (JX)
1085 14th St., Suite 1373 / Boulder, CO 80302

INFLAMMABLE MATERIAL #1 / Trade Only!
15 x 8 - offset - 16pgs - Italian
The title of this zine says it all, exclusively info on bands, such as Creamers, Weirdos, Green Day, Crass, Rude Boy, Poison Idea, Stiff Little Fingers. The layout has a raw edge that I liked. Send a copy of your zine in exchange for a copy of this one. (HH)
Luca Frazzi / Via Tasso 6 / 45036 Fidenza (PR) / Italy

JERSEY BEAT #46 / $3 ppd.
8 1/2 x 11 - offset - 68 pgs.
Is it really 10 years? That's long time to be doing a zine, that's still relevant.There's a big section this time around dedicated to some real reminiscing. Nice bit on Lester Bangs & L7. Always a pleasure. (LH)
418 Gregory Ave / Weehawken, NJ 07087

LANDSLIDE #3 / $2 ppd
8 1/2 x 11 - xerox - 32 pgs
Punk-oriented 'zine from Virginia with articles on political issues, good interviews as well as reviews and nifty pages of live band photos (that look pretty good for xerox!). Professional looking without being pretentious. (NR)
Craig Henry / 1500 Hazel Avenue / Chesapeake, VA 23325

LARD GORE #4 / free + 2 stamps
8 1/2 x 11 - copied - 16 pgs.
Work Sucks! So stay home and make Home Brew and find a squat. That's just some of what you'll find in this Minneapolis zine. Also, a cool piece on Gay-ness. Good zine. (JX)
PO Box 8722 / Minneapolis, MN 55408

LOVE AND RAGE April/May '92 (v.3, #4) / $1.50
8x20 - offset - 12 pp in English - 4 pp in Spanish
"A Revolutionary Anarchist Newsmonthly" is back (two anarchist news months in one this issue) with another dose of info and argument. This issue's highlights are a defense of porn and a critique of the Class War movement, plus reports from anarchists and strugglers all over the world and many interesting shorter articles. As usual, a worthwhile read even for those who don't share their politics, and essential for those who do. (EW)
PO Box 3, Prince St. Station / New York, NY 10012

MILK & CHEESE # 1 / $3.50ppd.
8 1/2 x 11 - 2-color comic - 28pgs.
All I can say is that people must hate life in NYC. This is the most mean and violent comic I've seen in weeks. Makes *Judge Dread* seem like a sissy. Milk and Cheese are dairy products who have gone bad and so destroy all life they come across in the name of kicks. Not for the timid. (JD)
Evan Dorkin / 543 Van Duzer St. / 2nd floor / Staten Island, NY 10304

MISSING FINGERS #2 / $1.50 ppd
7 1/2" x 8 1/2" - copied - 28 pgs
This is pretty cool- your typical punk rock zine, a sloppy grab-bag full of the fruits of frustration and boredom. I'd give this a 7 on a scale of 1 to 10, except that it's got 'way too much poetry. Cute graphic humor -I like that. (KO)
PO Box 3608 / Tuscaloosa, AL 35486 - 3608

MOZGALOM #5 / $3.00ppd
5 x 6 - offset - 30pgs - Hungarian
This is one of those zines where I wish I knew enough of a language to read every word. The zine's rawness comes through in it's sharp contrast lay-out. But the musical direction seems a bit more industrial. "Blackhole-disgusting exploiting place!" (HH)
Mozgalom Zine / Veresegyhaz / Baross U.7 2112 / Hungary

MUGWUMP #1 & #2 / $3.00ppd
8 x 12 - offset - 40pgs - German
An interesting new zine from Germany that reflects alot of thought and creativity that must have gone into making it. Issue #1 deals more with the culture side of punk, but has does have a brief history of Black Sabbath, and comments on the Chili Peppers and Rollins in concert. Issue #2 has a bit more on the band side of punk. There are interviews with Born Against, Nation Of Ulysses and Sick Of It All. "Mugwump ...Because this fucking world stinks!!!" (HH)
Mugwump / c/o Alexander Pfeiffer / Geisbergweg 21 / 6200 Wi. Nordenstadt / Germany

NEW FOUND FRIEND #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 44 pgs.
Neat pint sized zine from the land of college rock. Nope, I was wrong. There are actually a few cool things coming from Tejas. Kinda like a little slab of East Bay in Austin. Nice warm handwriting makes you feel like you're really there. Rad. (LH)
Matt Owens / E203 Roberts Hall / Austin, TX 78705

NO SANTUARY #2 / $ 2 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Although this zine has a lot of reviews it also has good variety. An interview with Embittered, a story about batteries and information about non-profit distributors. Overall, a swell zine. (JX)
PO Box 426 / 8026 Zurich / Switzerland

NOTHING YOU'VE EVER HEARD OF #8/ 1 stamp
51/2 x 81/2 - xerox - 18 pgs - English
A compact punk 'zine with creative layout . Worth the stamp to see what's going on in the minds of Kent State students and the sorrowfully poor music scene in Cleveland (I know, I used to live around there). If you like punk 'zines, check this one out...it's punk right down to the uneven folding of its little punk xerox pages. Enjoyable. (NR)
1349 Ford Rd. / Lyndhurst, OH 44124

PASSIVITY = COMPLIANCE #1 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
The title of this Winnipeg, Canada HC zine is taken from a Rites of Spring song, and yes, it's on the dramatic side. Interview with Chris Hannah of Propagandhi, whose 7" was banned from Canada as "hate propaganda." Excellent articles on rape, vegetarianism, violence at shows and police brutality. Record reviews are mostly of big Bay Area and NYC bands, so MRR readers won't learn much bandwise. (TJ)
Bryan / PO Box 24035 / 1853 Grant Ave. / Winnipeg, Mtba R3N 2B1 / Canada

PIRATE CORP$! #4 / $2.50
6 3/4 x 10 - comic book - 36 pgs.
The infamous Milk & Cheese (read: Dairy products gone bad) comics! I'd forgotten why I used to collect comics; and what a great reintroduction. This is sort of an underground/ punk oriented comic, with about 5 seperate stories in all, the last being your friends and mine, the murderous Milk & Cheese. (SB)
Slave Labor Graphics / 983 S. Bascom Ave / San Jose, CA 95128

PUBLIK ENEMA #3 / 58¢
8x12 - xerox - 24 pp - English
So packed with neat shit that I was amazed when I actually counted the pages and found only 24! Some good long articles include eyewitness accounts of the LA and Stonewall riots of '69, plus an attack on PETA, reviews, postal scams, and so much more, all interspersed with informative news clippings from the mass media that you might have missed and bound together with an attitude of, well, I'll just quote directly! "Yes - I fucking hate hate HATE fucking cops!" Definitely your best bargain of the month. (EW)
PO Box 4472 / Long Beach, CA 90804-0472

PUSH-BUTTON CONTROLLER #3 / $3 ppd.
8 x 12 - offset - English - 28 pp.
This is the story of Ben Gordon's life. Ben just moved to the country and is remodeling an old house with his wife and cat. He and his friends relate humorous anecdotes from their lives. None of it has anything to do with punk rock. The writing is good and some parts are really funny, but for three bucks this is pretty overpriced. (EW)
PBC / 123 Saratoga Rd, Suite 128 / Glenville, NY 12325

QUIT WHINNING #1 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 40 pgs.
Not to stereotype, but this is an interesting Olympia-type girl zine from DC. It has an interview with Downcast and Mike D from the Beastie Boys. Also some reviews and other assorted rantings. (JX)
Margaret / 8709 Fonway Dr / Bethesda, MD 20517

REPUESTA UNICA #1 / Free+stamps
7 x 8 1/2 - offset - 32 pgs.
Most people here know what PC is and how it evolved and all, but think about different countries, like Columbia where the standard way of thinking isn't. This zine takes you through the process that the people who put together RU have gone through in developing their own opions of what's acceptable and what's not. It's refreshing and interesting because it's not the same type arguments you have here, and when taken in context of a non-first world country provides a cool pespective. Get it. (JX)
Nestor G. / AA 59018 zona 2 / Bogota / Colombia

REBEL SOUND #5 / $2.00ppd.
5 1/2 x 8 1/2 - copied - 48pgs.
The rebels pride themselves on being very punk. Inside there are interviews with Joey Ramone, Big Drill Car, Das Damen and the Leaving Trains. Fair but not spectacular.(JD)
PO Box 183 / Dalton, MA 01227-0183

SCENE REPORT #4 / 5, 80 Kcs is cover price...throw in enough Kcs for postage and you'll be set!?
8 x12 - offset - Czech - 20 pp.
Well, it's in Czech and seems to deal mostly with underground and indie European bands with a smattering of political / ecological stuff. Hey, if you can speak the language...Czech it out!! (chortle, slap knee). (EW)
Hrbovická 182 / 400 21 Ústí nad Labem / Czechoslovakia.

SIX FOOT CROW #1 / $2 ppd.
5 1/2 x 8 1/2 - copied - 48 pgs.
An amazing first issue. I knew i'd probably like this one from the intro. Good variety, neat layouts, a really good interview with Helmet, lots of cool drawings, an interview with Pitch Shifter and one with a cartoonist. The feel of this zine is pretty unique: kinda a macabre art crossed with punk that works great. (JX)
6932 Greenville Ave. / Box 151 / Dallas, TX 75231

S.P.O.A.L.T. # 2 / $1.50 ppd
5 1/2" x 8 1/2" - copied - 56 pgs
The cover says: Interviews with Ian Mackaye, Sam Black Church, Rorschach, Jawbox, Leo "Chief" Nadeau, Endpoint, F.O.E., Into Another, All You Can Eat PLUS Columns, reviews, scams, stories, ramblings, graphics, and surprises. In short, this thing covers all the most popular 'zine material...from Mykle Board movie reviews to White Boy poetry. The Surprises are best - tons of goodies stapled and taped inside. The vibe is good, somebody was using their brain. (KO)
PO Box 1133 / Slatersville, RI 02876 - 0897

SCUM MANIFESTO No # / No $
5 1/2 x 8 1/2 - copied - 20pgs.
In '68 Valerie Solanas shot Andy Warhol and proceeded to write this manifesto calling for the extermination of the male sex. I'm reviewing it because some good soul sent it to us. Well I'm all for freedom of expression, but as a man I have problems with the words like "The male is..incapable of rapport with anyone." In this age of polarized thinking some dizzy sorts might find a mini-*Mein Kamph* like this *empowering* but hate and sexism are just that, from either gender. Get smart men, some women hate you no matter how supportive you think you are. (JD)
No address given.

SHIP OF FOOLS #1 / $1.00
newspaper - 12 pgs.
Talk about an activist's resource guide...a way cool place to refer to if your looking for a big list of 1-800 #'s that belong to big companies, run the bastard's phone bill up! Also, an almost endless selection of well known, and not-so-well-known news clippings that are to the point and interesting. More extensively, there's an article on the battle for People's Park, and "Pig Talk", tranmissions from LAPD's radio communi-cations amongst each other. To top it all off, the back page is dedicated to zine reviews. Great 1st issue, and something to keep your eye on. (SB)
PO Box 2062 / Westminster, MD 21158

SHITHAPPY #2 / $1.50ppd.
8 1/2 x 11 - copied - 30pgs.
Personalized accounts of both the AB 101(equal opportunity employment for gays/lesbians) veto and Rodney King verdict riots in LA as well as some truly anarchist perspectives on life and how to live it in this society. This guy, Adam Bregman, goes for some very wack entertainment choices if he is to be believed, from running through shopping malls covered in mud to dressing up like a chicken with friends and terrorizing students in UCLA cafeterias. Only drawback: "Why everybody should be a Veagan" lecture. (JD)
1138 Joffre St. / Los Angeles, CA 90049

SKULL SESSION #23 / $1.00 ppd
8 1/2" x 11" - copied - 32 pgs
I seem to review this thing every month. It's still got interviews with numerous metal/punk bands, (Fear of Influence, Jesus Saves, With Authority, Earth AD, and many more!), zine and record reviews, and OF COURSE those silly Poseur and Hobbes cartoons. I still kind of like those, by the way. (KO)
2301 Derry Rd. W 3801 / Mississauga, Onario / L5N 2R4, Canada

SLUG AND LETTUCE # 25 / $0.29 stamp
One of the most personally inspiring projects I've come in contact with, it's not just the great photos or the ever increasing record reviews, free classified ads, or zine reviews, but it's person behind the project which I find most fascinating. I think the best part of the paper is Chris's personal "some thoughts" writing, which hopefully she'll include more of if the paper gets a new expanded format. Sincere and right on. (SB)
PO Box 2067 / Peter Stuy. Stn. / New York, NY 10009

STEADY DIET #3 / $3
8x10 - 48 pp - xerox - English
"Music - Architecture - Culture." Interesting blend of thoughtful, well-done band interview (Victims Family, Carcass, Entombed, more), reviews, comics, fiction, and thoughts on, yes, architecture. This zine has all kinds of neat little idiosyncratic touches like: a punk crossword puzzle, details on his production methods for the benefit of other zinesters, the editors list of Grateful Dead tapes for trade, omelette recipes and more. I like this a lot and would recommend it to anyone, especially to punks with an interest in architecture. (EW)
24 Hopyard Lane / Redditch, B98 OJH / England

FANZINE REVIEWS

STONEFACE #1 / $0.58 (2 stamps)
5 1/2 x 8 1/2 - offset - 32 pgs.
A very "personal" zine that has a cool story behind the name: editor Sara says the name relates to how she feels about people who have so much to share, but won't let anyone see it (ie. everyone walks around with masks). Various issues that she finds important can be found herein, such as women's issues (body image), books (some suggestions on children's books that can be fascinating to adults as well), artwork, HIV testing, and poetry. Looks good and will hopefully continue. (SB)
Sara Smith / PO Box 203, Hampshire College / Amherst, MA 01002

SUBCONSCIOUS SOUP #2 / $2 + 2 stamps
5 1/2 x 8 1/2 - offset - 40 pages
Although this is mostly a hippie zine—most of the news, letters and editorials are about the legalization of marijuana etc.—they cover some punk stuff because "there's not much REAL political underground rock'n'roll anymore... but there's a LOT of political punk!" Reviews of TVTV$, Subjugator, and the March/April *Flipside*, as well as articles on racism, libertarianism and the March for Choice. The "Stare-O-Gram" really flipped me out, and I don't even do drugs! (TJ)
PO Box 421272 / Kissimmee, FL 34742

THINK AGAIN #2 / $2 ppd.
5 1/2 x 8 1/2 - copied - 48 pgs.
I think I may have already reviewed this... Nice lookin' zine from down south. PC but varied and intelligent. Features Jawbreaker, Samiam, Spitboy and a bunch of bands so hard I'm not allowed to name them. (LH)
PO Box 1223 / Claremont, CA 91711

TWILIGHT OF THE IDOLS #6 guessing$3
8x12 - 40 pp - offset - English
These guys are seriously weird. Graphic sex murder story, explosive recipe, comics, Bob Black sex story, poem, drinkin' n' story, genital mutilation, philosophic critique, odd short story, numerological analysis of the Book of Daniel, a short story entitled "Pus, Hair, and Blood," dinner recipes including toothpaste as an ingredient...you know, stuff like that. Not politically correct, but well-written and hella fun. (EW)
3739 Balboa St., Suite 142 / SF, CA 94121

UGLY AMERICAN #7 / $4 ppd.
8 1/2x11 - xerox - 56 pp - English
Almost entirely record and show reviews by a bunch of guys (members and friends of Monster Magnet) who hate and despise most everything on Earth except for green buds and the Beastie Boys. Reminds me of Jeff Bale with the overly complex, intellectual arguments in favor of an overly simplistic, non-intellectual aesthetic standard. Definitely fun to tag along for the ride as they go on their literary carpet-bombing rampage through the alternative music scene, leaving no tune unscorned, but given the uninspired, graphic-free layout of this zine, I really don't see why they need four bucks for it. (EW)
PO Box 8433 / Red Bank, NJ 07701

VERA KRANT #11 / $ 3 ppd.
5 1/2 x 8 1/2 - offset/color - 24 pgs.
Well, what i can read of this zine seems pretty damn good. It has an interview with the Cows and one with Needle Control and some reviews (movie ones, too). Pretty much a local thing, though. (JX)
Oosterstraat 44 / 9711 NV Groningen / Holland

VOICES FROM THE EDGE / $2.50 ppd.
7 x 8 1/2 - offset - 48 pages
Gorgeous. Absolutely gorgeous. Stark pen and ink drawings that belong on the sides of buildings. I could do without the Faces of Death humor in the comics, but it's well executed. Good poetry and frightening fiction. I don't know what the deal with all the Christian rock reviews is, though; they don't seem to fit the generally darkish theme, and nobody seems to know how to spell "label." Buy it anyway, and enlarge its pages to cover your walls. (TJ)
deMedici Press / PO Box 492 / Burlington, NC 27216

More delightful reading matter.

D.A.M. ZINE #3 / $1.00ppd.
A zine dedicated to skating consisting of interviews with skaters, photo spreads and record/zine reviews.
8647 Cox Rd. / Indianapolis, IN 46241

DIAL M FOR MOTHERFUCKER #? / $1.58ppd.
The best thing about this zine is the interview with Daniel Clowes although nothing much is said. Also Helmet.
16 Pebble Lane / Levittown, PA 19054

CANIS LUPUS #1 / $1.00ppd.
Zine focusing on Straight and Hardline bands with opposed arguments on such controversial subject matter as abortion featured.
Jen / 3888 N Enchanted Dr. / Andover, MN 55304

CHUMPIRE ZINE #6 / $.25 + postage
Focus on straight edge bands this time.
Greg / RD2 POB 530 / Coopersburg, PA 18036

EL ZINE DE EUGENE #6
This is the special South Florida hate issue. Includes sloppy comics and short fiction.
Noah Vail / Suite 223 / 6800 S.W. 40 St. / Miami, FL 33155

EYE POKE #2 / $.50ppd.
Short fiction and musings about the scandalous Brady Bunch.
John / 320 West 18 St. / Little Rock, AR 72206

G.G. ALLIN: VIOLENCE NOW! #1 / $5.00ppd.
Everything you wanted to know about G.G. and then some. This is even more comprehensive than *Suckers*.
POB 704 / Oak Lawn, IL 60454-0704

HAND-OUT #2 / $.79ppd.
Arkansas ramblings, Substance interview and Burt Reynolds centerfold. Points scored for name.
#219 South Cross St. / Apt. #2 / Little Rock, AR 72201

THE HORROR #7 / $1.00ppd.
"Borrowed" interviews with Rollins, Hole and Godflesh with an inspiring quote by Aleister Crowley.
Bishop / 2177 Stewart Dr. / Hatfield, PA 19440-2247

HOT LUNCH #1 / free with postage.
No central theme here except for maybe food loosely. Comments on nutmeg and the Nation of Ulysses.
Dretta / 5255 Bothe Ave / San Diego, CA 92122

OFF #4 / $3.00ppd.
Overpriced zine. Article on how to live from one's car as well as video review.
DeNada Press / 935 1/2 N. Vendome St. / Los Angeles, CA 90026

POETIC PISS #1 / no price posted.
Just what it sounds like with opinions and ads as well. Contributions are accepted.
Rt. 8 / Box 1257 / Lexington, NC 27292

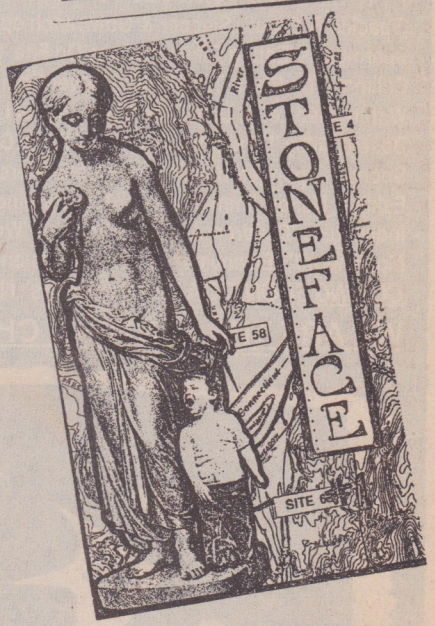
RADIO RIOT #12 / free with postage
Reviews and opinions from our good buddies at 88.7 WRSU / 126 College Ave. / New Brunswick, NJ 08903

REWARD #3 / $.29ppd.
Essay on DIY and an interview with Lance Hahn on J. Church.
Take Caution Productions / 175 Grogans Landing / Atlanta, GA

SUCKERS # 12 / $1.00ppd.
What are the *Suckers* staff going to do when GG goes for broke? There's always Shrinkrap and John Gacy.
Chris Laurence / 1404 Leader Dr. / Killeen, TX 76542

TORN SCROTUM #9 / $1.00ppd.
Some barrowed stuff and poetry. Good essay on the drug wars. All typeset and in English.
POB 1523 / Place Bonaventure / Montreal, Quebec h5A 1 h6 / Canada

VIOLENT YOUTH #6 / .50ppd.
Violent but cute bear comics with some crass attitude thrown in inbetween.
Demedici Press / POB 492 / Borlington, NC 27216-0492



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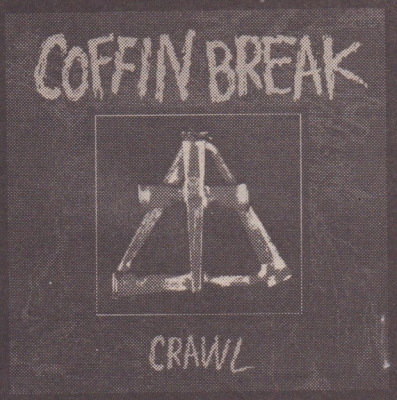

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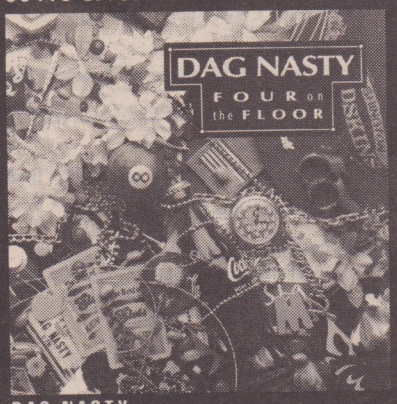

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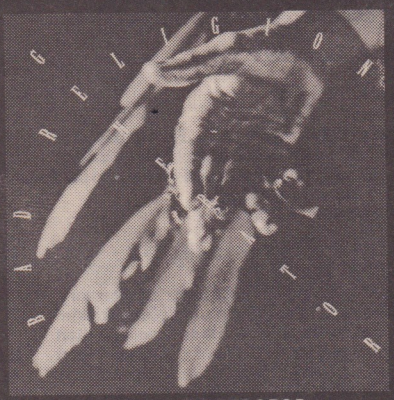

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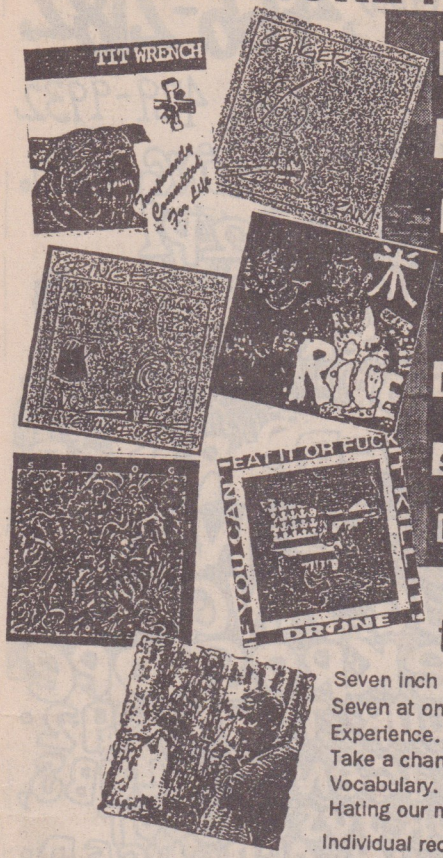

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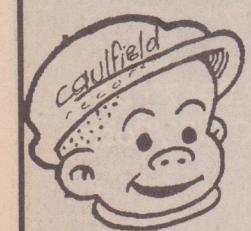

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5/27	Maxwell's	Albuquerque, NM
5/29	VFW Hall	Fort Collins, CO
5/30	Fox Theatre	Boulder,CO
5/31	Utah State Fairgrounds	Salt Lake City, UT
6/2	Boston's	Tempe, AZ
6/3	Soma	San Diego,CA
6/4	The Palace	Hollywood, CA
6/6	The Stone	San Francisco, CA
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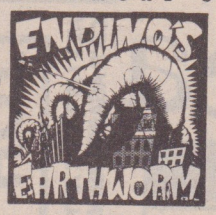
MORE ON CRUZ

ENDINO'S EARTHWORM

ENDINO'S EARTHWORM is a creature concocted by guitarist/producer, Jack Endino, that is penetrating and unsettling as a liberated concentration camp. As a founding member of the psychopower quartet from Seattle, SKIN YARD, Endino has staked out gritty territory with his menacing guitar style for six years. Endino has gained the "Godfather Of Grundge" title for his production and engineering work on many of the independent rock releases from the Northwest US during that same period. On ENDINO'S EARTHWORM, Endino launches furious, muscular guitar blasts that strike right between the eyes.



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CHEMICAL PEOPLE

CHEMICAL PEOPLE by CHEMICAL PEOPLE isn't what anyone would expect from these graduates of Beverly Hills High, simply based on the four albums and one EP they've released over the past four years. Sure the TV show, Beverly Hills 90210, has made their High School famous but the CHEMICAL PEOPLE party and play much harder, faster and amped-up beyond what any network censor would permit. A key to the Chems crunch is drummer/vocalist Dave Naz and on CHEMICAL PEOPLE, he takes over on guitar to turn up the female magnet potential. Ed Urlik anchors down their hard pop sound with rivet-gun shots of his bass.

CRZ 023 (LP/CA/CD)

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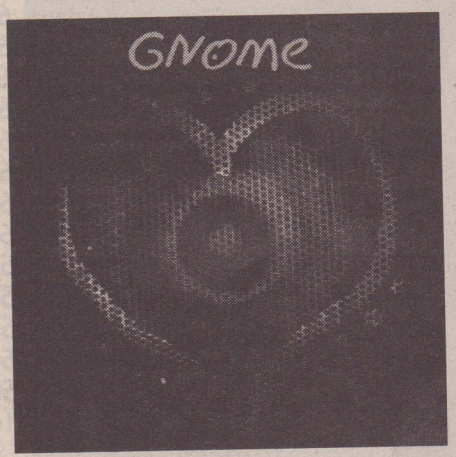

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SCUM ALERT! It seems that counterfeit copies of the Queers- "Kicked Out Of The Webeloes" and Halo Of Flies- "Rubber Room" have been floating around lately. These are easy to identify. The Queers bootleg has a matrix number that begins with a U and is completely different than the original matrix number E404Y07. The original "Rubber Room" states "Amphetimine (sic) Reptile Records" clearly near the bottom of the label, whereas the boot just has the abbreviation "A.R.R.". Steve Kostyk from New York City has passed off several copies of each these records as originals. If anyone has been swindled by Mr. Kostyk or has any further information on this situation please contact MRR.

FREE MUSICIAN'S CATALOG Highly respected resource guide offers 600 books on sonic excellence and procedures for distributing independent music. Start your own label and gain access to nation wide directories; learn to use 4, 8, & 16 track production to record outstanding quality demos. Learn ways to avoid being screwed by evil agents, distributors, and promoters. Call or write to Mix Bookshelf, 6400 Hollis St. Emeryville, CA 94608. (800)233-9604.

SALE/TRADE: No Future, Mortarhate, Crass, Riot City plus more. Anarcho - We got the lot at fair prices. For list send IRC to Yokel Records, 53 Louise Rd, Dorchester, Dorset, DTI2LU, UK. Fast and reliable service guaranted.

DO YOU DIG SHIT like Blitz, Crass, Dirt, Discharge, 4-Skins, Business, Partisans, Conflict, GBH, etc.? Then send IRC to Yokel Records, 53 Louise Rd, Dorchester, Dorset, DT1 2LU, UK. For mega list at fair prices, also open for str8xxx trades.

1100 HARDCORE and softcore records for sale. From USA, Japan, Brazil. Includes 300 early 80's, once played originals. CCM, Bauhaus, Pandemonium, P.I., Misfits, Clitboys... compilations, all MRR's, no metal grunge. Chrisbct, PO Box 16205, San Diego, CA, 92176. BCT is here.

VAMPIRE T-SHIRTS send SASE to Stone Angel, P.O. Box 66437, Portland, OR 97296 - 6437.

BIKER BEACH BUM musician just moved to the South Bay, seeks real punk rock girls in the area. Must be true outcast, rebellious and intelligent, and like real underground music (not Pearl Jam and Red Hot Chili Peppers shit). Any race, age, looks unimportant. Write Scott, PO Box 10158, Torrance, CA 90505-0958.

WANT YOUR RECORD, tape, book, fanzine distributed in the Midwest? I am starting a distribution label called Beatle Mike's Distribution. If interested, please send copy and price by the dozen to: Beatle Mike's, 214 W. Walnut, Springfield, MO 65806.

SALE! (originals) 7" - Hugh Beaumont, Halo of Flies - Rubber Room, Big Boys - Frat Cars, Offenders - Lost Causers, Dicks - Peace?, Skunks - 1st two, Pain Teens - 1st 7", X - Adult Books, Fugazi - Subpop (green), 12" - Big Boys - Have all LP's! X-Ray Specs - Germ Free, Yes LA - Test press, ESR comp. Live at Raul's, Gears - Rockin', ...have much, much more...call! Pat at 512-445-6423.

TERVEET KÄDET Legendary Brutal Hardcore Punk group is back w/brand new 5-song EP called "Bizarre Domination", Price is $6.00 ppd everywhere! We can also trade so send samples to: AA Records, PO Box 74, SF 11101 Riihimaki, Finland.

TRADE: VISION 7"s, YDL 7", Pittbull 1st 7", Big City 7" comps., Cult Heroes 7", Albany Style HC 7", Kingface LP, Rollins - Earache 7" (pink, no PS). Wanted: Pompeii 99, Uprise 7", Saigon, Together comp. 7", Christain Death, all Screaming Broccolli, Bottomline 7", t-shirts of RIP, Transcend, Half Life, Trip 6, Krakdown, and Blind Approach. JB 38 Larch Circle, Belmont MA 02178.

ANARCHY MAN - If you let sleeping dogs lie, what about dead ones? Anarchy Man - Ham can charm many. Can a ham charm a March ram? SASE to Anarchy Man. PO Box 272954, Concord, CA 94527.

FOR SALE/TRADE; Omega Tribe, Crass, Disorder, Conflict, Amebix, Discharge, Zounds, Flux, Business, Misfits, Dicks, etc., etc. Wanted; DOA, and Subhumans, original 7"s, 12"s, LP's. Andrew Burton, 2, Barrow Close, Churchhill, Bristol, Avon. BS19 5nd, England.

WANTED: Breakaway 7", Ultraman 7"s, Blind Approach both 7"s, Worst 12", Offspring 1st 7", Final Conflict "Family" 7", Badtown Boys 1st 7", Confront 7", Insight 7" (on Soulforce), Vision 7"s, Stevie Stilleto 7"s, F - You Are An..., and original demos by Face Value (LA), Uproar (CA), Statue, End To End & more also test presses. Please write: N. F. de Boer, PC Hooftstr. 158 II, 107ICH Amsterdam, Holland. Thanx! PS Prefer to buy directly, no auctions only.

44 CALIBER RECORDS presents: More Maniacs From the Motor City, 4 song, 4 band 7" on green vinyl with Son Of Sam, Phunhoee, SBLC and Cum Dumpster. $3.50 ppd. 44 Caliber Records, 489 Prentis #26, Detroit MI 48201.

AREN'T THERE ANY QUEER PUNKS in Hampden County? If you are, write to me. I don't dress weird, but I love the music. Politics bores me and I'm not into cross-dressing. Write to Felix, PO Box 245, Chicopee MA 01014.

EVERYBODY! Send your letters to us! Welcome to Pen Pal Central - meet interesting people from all walks of life through written correspondence. Just send a letter about yourself and your interests - we'll match you with someone with similar tastes. Who doesn't like a good letter? It's fun and free. Mail to: 42 High St, Armonk NY 10504.

STRANGE MAGS, a great selection of punk CD's and records. The Cynics, Suckdog, Poison Idea, Drunk John Lennon, Jack O' Nuts, Antiseen and much more! Send only $1.00 for thick catalog. Dotson Records, Box 771202, Lakewood, OH 44107

VICIOUS INTERFERENCE fanzine is out now! It contains editorials, ads, poems, Hellnation interview, art, and worse. $1.00 world. First 200 orders and get a free pen. M. Castro, A. 4-5 F.A., Ft. Riley, KS 66442

TURNBUL AC "Wise Cheese" tape. Snapple and Gibbons make them play. Punk: $3 ppd. to Greg/Rd2 Box 530, Coopersburg, PA 18036.

CHOW MACHINE desperately needs submissions to our zine - band photos, artwork, show reviews, music reviews, interviews, cartoons etc. Mail submissions to X Records, 600 Laurens Rd, Greenville SC 29607.

SKA. SKA. SKA. Rude boy estate sale. End your search for the great obscure ska. 70+ CD's/tapes/records. Jamaican to 2 tone to current bands. Send large S.A.S.E. for list to: MJS, 169 Buena Vista Terrace #10, San Francisco, CA 94117

BASS PLAYER WANTED for punk/"alternative" band. In Hamilton, ON, Canada area. Female/male, around 16/17 years of age. Experience not necessarily needed. Into DK's, Black Flag, Biafra and everythlng else. Write ASAP to J. Hickey, 27 Collier Crescent, Hamilton ON, L9C 3S7, Canada. Sexists and raclsts need not apply. Happy tomorrow..

OUT NOW: The 2nd # of Counter Clockwise fanzine! Contains interviews with Man Lifting Banner and Strong Event, opinions on fascism, sexism, animal rights, environmental issues and pacifism + 16 pages with photos of european HC bands. #1 is still available! Both are 4$ pp from: Michael Müller, Münchener Str 39, 4650 Gelsenkirchen, W Germany.

DEAD AT BIRTH! The zine that will change your boxers. We need your music, zines, zit cream and so on. We would also like all you writers and artists to send your shit. Well, what are ya waiting for buttcheese! Dead At Birth, 46 Old Hillsboro Rd., Henniker, NH 03242

FANZINES... Forefront South has some cash laying around for ads in your mag for Soda Can, AG's and Fiendz releases write soon before we spend it all on pool and King Cobra. 4609 Jenkins Rd, Winston-Salem, NC 27105 (919) 661-0780

IN CASE YOU WERE NAPPING during the war: Pogo On Your Fucking Face Distribution has been mired in a temporary non-functioning limbo since Fall 1991 due to bad managerial decisions, mishandling of funds, possible embezzlement/sabotage, inaccurate bookkeeping, imposing moral strictures, nagging legalities, debilitating impoverishment and overall irresponsibility on behalf of its sole benefactor, perpetuator, instigator and enterpreneur, one Freddy the Bastard...the cauldron of activity will resume boiling in October 1992 with new catalog, increased professional attitude and as yet unheard of sensationalistic, capitalistic, escapist, absurdist forays into the mundane, lonely, and drab world of common law mail order business practices...any comments, criticisms, ideas, complaints, and letter bombs should be addressed to: Pogo On Your Fucking Face Distribution, c/o Freddy the Bastard, PO Box 14932, Gainesville, FL 32604 (New catalog in October for $1)

ROCK CITY REPORT # 4 Now out! Interviews with Henry Rollins, Impact Wrench, Brick Mistress. Features on Axemaster, F. Defective, Fatal Sin, Greenhouse Effect, Bloody Mary, reviews and more. Bands send demos, $1.00 ppd. Rock City Report, 1415 Main St. Suite 720, Worcester, MA 01603

NATE "High Price of the Cross" zine or anybody who knows him please get in touch. Also if anybody feels like trading records or just writing me a letter then please do so. Ray, 35 Folkestone Rd, Upper Edmonton, London, N18 2ER, UK.

LOOKING FOR New Zealand punk/alternative or any other music? Write to us and we will try to find it for you. Lists are available so send us your address: Ima Hitt, PO Box 407, New Plymouth, New Zealand.

THE CENSUS BUREAU is compiling information for its pre-election report. Send data for fall publication re: your house, street, city, and their respective populations. Also: jobs, income, cars, bars, bands, pets oor other dependents, cops, etc. To: Census Bureau, 156 Ludlow, 3rd Floor, NYC 10002. If your knowledge leans more toward the spiritual, send to The Confucius Bureau, same address.

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40 WORDS $2/ 80 WORDS $3 MAX-CASH ONLY!!!

NEG. APPROACH-live 7" Boot, Genoa 7" Boot, Crucifix 7" Boot, Tyrranicide 7", Fury 7", Emotive Drive 7", Hide Out 7", Consp. of Equals-2.7", Nukey Pikes-2.7", Urban Terror 7", Avail 7" and 100's more, all $5 (Europe $4) ppd from "No Name", P. Claude, P.O. Box, CH-8021 Zürich, Switzerland. Brian Leitgeb: Dead?

HALF OFF live/studio 5 song 7". Comes with It's Alive zine #10 (Strife, Downcast, Half Off). Only 200 pressed (clear vinyl, hand #rd). $4pp USA/$5pp Canada/$6pp elsewhere/Fred Hammer/900 Azalea St./Oxnard, CA 93030 USA. First 20 orders come with a free issue of Schism zine (A.F., Dag Nasty, G.B., etc).

FREE CLASSIFIEDS in the Unmentionable Zeen. Make them good, jucy, warped, creative thoughtfull, hatefull, beautifull & about any & everything except professionally selling or trading things. Assholes w/out justification will be ignored. The Unmentionable #13 is $2.50 ppd. From Kelina P.O. Box 7219, Santa Cruz, Ca 95061

RARE RECORDS for sale- 45 Grave, Flesheaters, Double O, Poison Idea, Government Issue, Sub Pop Box Set and 7"ers. For a complete list send stamp to T.Bishop 2177 Stewart Dr., Hatfield, PA 19440

WANTED: BANDS, FICTION, poetry, etc. for upcoming publication. Written material should be typed when possible, and all musical styles are welcome. Contact Phoenix Rising, PO Box 2906, Newport News, VA 23609-0906.

AUCTION: 320+ HARDCORE/ punk records, tapes, CDs and demos. Many rare, such as Judge "Chung King" LP; Sick of It All EP unfolded, numbered; Bold EP orange, pink, black; all Revelation records, most pressings; Minor Threat; Seven Seconds; Youth Brigade. So much more punk and straight edge, etc. Send 2 stamps to Mark Simonds, 84 Simsbury Manor Drive, Weatogue, CT 06089. Ends 7/31/92.

BANDS, 'ZINES, NYMPHOS and anyone else! I need review material for my zine. I am also doing a compilation tape with all profits going to an animal rights fund so bands send your stuff. I also distribute stuff. Send for a list or info if you want me to distribute. C.I.P., 39 Sterling Road, Mt. Pocono, PA 18344.

HALLO, JAPANESE BOYS AND GIRLS! I want to swap records with you. Mostly interested in Japanese HC from all periods. Have: Heresy, Spermbirds, Napalm Death, ENT, Discharge, Chaos UK, Disorder, Jingo 7" and 12" and tons of European and American HC. Send me your lists and a few friendly words and you will get my list with more than 1600 items. Albert Lubbing, Huttenstr. 40/ Vorderhaus, 1000 Berlin 21, Germany.

ATTENTION ALTERNATIVE, PUNK and garage bands! Find out where to send your demo tape. Over 100 independent and European record company addresses. Send $10 to Tightrope, PO Box 694, Dept. MR, Agoura, CA 91376-0694.

CHRIST ON PARADE. I want all demos, live, flyers, etc. from all line-ups. Also want to trade tapes, looking for demos by Iconoclast, Asprin Feast, Diddly Squat, Headfirst, Stikky and tons more. Please send lists. I have lots of good stuff also. Write to Dale, 166 Dewey Ave., Newbury Park, CA 91320. P.S. - Kathleen of Bikini Kill is ripping me off. I want my tape!!!

THE BOSTON BOMB SQUAD is the only thing that matters.

FAMOUS HARDCORE BACK issues feature #3 Psycho, #4 Negative Approach, #5 Sons of Ishmael, #6, Impulse Manslaughter. $1 each ppd. Outside US/ Canada add $2 airmail. Craig Hill, 220 Standish #1, Redwood City, CA 94063. Cash only!

23 YEAR OLD MALE looking for penpal (female). Must love 70s punk (Sex Pistols, XRay Spex, The Clash). Rich, 113 Dawn Road, Maynard, MA 01754.

GAYBEE #3 OUT and about. $1 plus 2 stamps. Stuff on menstruation, AIDS, Portland fun, food and all the other things that make you love Joe and Missy so much. PO Box 343, Portland, ME 04112-0343. P.S.-Ahem, not a Bushwhacker product.

I'M SICK OF HEARING Scott complain that he never gets mail, so please write to him. Scott likes skating, playing guitar, getting mail, having fun and getting things free (scams). Scott Thibeau, 541 Cumberland Avenue #1, Portland, ME 04101.

I'M OPENING AN alternative music store and would like any tips/ hints anyone can offer. Distributors, please send me your catalogs! Blind Spot Alternative Music, 2925 Bellwood Avenue, Lakeland, FL 33803.

SELLING SOME HARD to find Buzzcocks colored imports, "Love Bites", "Different Tension" and "Different Kitchen" for $30 each. Circle Jerks French import "Streets" $20, "Dead Hippie" clear $15; DI 1st $15; Gov. Issue "Joy Ride" LP $25; Cancerous Growth "Hmmlmmlum" $25. All like new! Send wants, trades, lists. Looking for "Electric Deads" vinyl (Sweden). Randy Brown, 716 Grand Avenue J-2, Covina, CA 91724.

HEY, I'M 16, female, listen to The Cure, Siouxie and lots of other stuff. I'm into vampires, witchcraft, Manson, insane mind disorders, serial killer books, animal rights and getting mail, so write to Nikki, 109 East Broad St., East Strausburg, PA 18301.

SELLING MY RECORD, tape and T-shirt collection. All kinds of music, from the 1960's, 70's and 80's. From fuck to punk. Please send your want list to: Bob Farrington, 7 Florence Drive, Clark, NJ 07066 (908) 388-1932.

ARTISTS, WRITERS, AND ANYBODY into W. S. Burroughs, Skinny Puppy, Surrealism, J. G. Ballard, Alien Sex Fiend, or just bored with mainstream art and music: Write me. Send me art, ideas, fanzines, flyers or whatever. I'll reply to every letter. Send to: Dermin', 418 East Lorretta Place #18, Seattle, WA 98102.

BANDS, ZINES—Starting distribution lable all Grindcore/Hardcore/Punk/Psychedelia/ Thrash bands with stuff to sell. Write me for info (shirts, tapes, stickers). All zines that need distribution please write: Burnout Rec., 1960 Clarendon Rd., Clearwater, FL 34623

TRADE: MIA/Genocide LP; Red Cross 1st 12", White Cross 7", Meatmen "Crippled" 7", Outo "No Way" 7", Lewd "American Wino" LP, Whitehouse "Lucky Stars" 7", Crucifix 12" (red). John 18145 Soledad Canyon Road #55, Canyon Country, CA 91351

WANTED: Violent Children "Split Scene" 7", Negative trend 7", Chaos UK "1st" LP, Authorities "Soundtrack" 7", Genetic Control "First Impression" 7", Chronic Sick 12", more... 160 trade recordes, send lists: John 18145 Soledad Canyon Road #55, Canyon Country, CA 91351

I HATE MY BOOTLEGS! I trade them (Agnostic Front, YOT, Necros, Crippled Youth, Violent Children, etc.) and some old Italian 7" with your HCSE records. All correspondence answered. No rip off. Giulie Repetto, via Fallopio 38, Padeva 35100, Italy.

12"ERS SALE: Samhain "Initium" (red) $60, "November" (orange) $60, "Deep Six" comp. $60, Germs "Secret" $35, "Lions Share" $30, 1st Live Skull 12" $30, Butthole Surfers "Rembrant" (red) $25, "Message From America" comp $30, "Flex Your Head" violin cover w/ book $35, Henchmen "We've Come to Play" $75. pp in US. Brian Wybenga, 744 Marcia S.W., Wyo, MI 49509.

WHEELCHAIR M.F.'S FREE 7"ers. That's right! Send us any handicapped goodies and your address and we'll send you 5 free 7" ep's of "Mobility is a Crime". Archer records presser fucked us over and they didn't turn out so well. So we'll sell 'em for $2 ppd. Cash only. Wheelchair Motherfuckers, 433 #B Bayberry Pte, Grand Rapids, MI 49504.

ARE THERE ANY COOL GOTH/punks out there who could take a few minutes to help keep my head above water? Neurotic goth guy, 22, unpretentious, sensitive, coffee fiend, insomniac, intelligent. Into Death in June, 93, Murphy, Joy Division, Swans, truth, surrealism. Any thoughts, tapes, clippings, pics, hope would be cherished. Dave Grave, 14 Rundel Pk #4, Rochester, NY 14607.

12" GEMS FOR SALE/TRADE: Minor Threat "12XU" live boot from Wash DC and Boston (17 songs). Also TSOL "Thoughts of Yesterday 1981-82" (Posh Boy). Wanted Cathedral of Tears and stuff by a guy named John Trubee. His albums were on the Enigma label I think. Also wanted TSOL and Social Distortion live audio. I have 20 different Social D live audios for sale or trade from 1981-92. Thanks. Rich Kline, 122 Hill St, Lock Haven, PA 17745.

I'M A 111 YEAR OLD ET, into animal, vegetable and mineral rights. My favorite bands are the Blue Vomits, Screaming Naked in the Streets, and the Dead Beach Boys. Please write! Dr. Don Busky, 7393 Rugby St, Philadelphia, PA 19138-1236.

WANTED: BATTLESTAR GALACTICA Vipership Toy (in good condition w/all parts). Will trade for either: NFAA "You Laugh", Chaw of Strength "True Till Death", 7 Seconds original "Blasts From the Past" or "Committed for Life". Kliphph, PO Box 4402 Stn 'E', Ottawa, Ontario, K15 5B4, Canada.

HEMP GROWERS. I need fertile seeds for a growing experiment! Please, I'm indesperate need. I am willing to pay but would rather trade you something! Send to John, 21458 Park Post, Katy, TX 77450. Extremely confidential.

WE HAVE IN TRADE: Bad Religion "Unknown", Septic Death "Burial", Minor Threat "Eyes", Wierdos "Action", Zero Boys "Blood", Anti-cimex "Anarkist", Judge "Schism", TK "Message", etc. Some of our wants: DOA "Prisoner", Really Red "Modern Needs", Cock sparrer "Shock Troops", Viletones "Anger", Cottage Cheese comp, etc. Send IRC for whole trade/ sale catalogue to: Mailmurder, PO Box 74, SF-11101 Riihimaki, Finland. PS- Brand new Terveet Kadet ep for $5 to everywhere!

CARNAGE fanzine #1— out now. Downcast, 108 (Vic ex-shelter, beyond), Merel + Record reviews and more. 26 pages $1.75 postpaid to: Carnage Fanzine, c/o Dan Magelnicki, 161 W. 31 St., Bayonne, NJ 07002 (201) 436-1172

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX- CASH ONLY!!!

SUB POP 7" SALE - Mudhoney/Sonic Youth $30. Flaming Lips $25. Helios Creed $25. Les Thugs $25. Das Damen $25. Loanly Moans (red) $25. L-7 $30. Lazy Cowgirls (clear) $35. Rapeman $30 (clear $50). Bloodcircus $50. Swallow $60. Lubricated Goat (yellow) $20. Babes In Toyland (yellow) $25. Dwarves "She's Dead" $20. Lots more. Brian Wybenga, 744 Marcia SW Wyo MI 49509.

7" SALE Big Black "Rema Rema" $75. Big Chief "Super Stupid" $20. Blight $10. Dwarves "Lick It" $30. Faction "Corpse" $15, "Yesterday Is Gone" $25. Fear "Christmas" $35. Freeze "Guilty" $25. Frantix "Alcoholic" $40. God Bullies "Fear" $35. Halos "Winged" $30. "No Time" $45 "Circling" $50. "Death Of A Fly" $20..."Hate Trip" (color) $20. Brian Wybenga 744 Marcia SW Wyo, MI 49509.

GG ALLIN Undergrounds undisputed King and Rock-n-Roll Terrorist. Banned from society. Send $5 MO to Allin #206045. Support the only real rock-n-roll mission that matters. Allin- 206045, Jackson State Prison, 10 Block, Jackson MI 49204. He'll be back...

ATTENTION all open-minded bizarre blood-dripping individuals of this world. Two zines out now! Cascading Nightmares - $2.25 & 2 stamps and Poetic Piss - $1.00 & 2 stamps. Well worth it. Cash Only. Not sure? Information write to DrueSella Rt 8 Box 1257 Lexington, NC 27292. Lonely? Write!

ANIMAL LIBERATION tactics. Write to me and get a free flyer listing 15 things you can do to help end animal suffering. Illegal or not, some things just have to be done. Mike, P.O.Box 25144, Washington, D.C. 20007-8144.

INDISTRIAL FOLK/Suburban blues 6 song 7' single the Uptight EP by george Willard (he vehemently denies any Sebadoh or Jandek comparison) 3 bucks to Nut Music, P.O. Box 5033, Herndon, VA 22070

CANADIAN STRAIGHT EDGE! Looking to correspond with other SxEx folks across Canada. Let's start up a network to trade records, tapes, videos, ideas, gossip, and more! Write: Groove-O-Rama, 15 Emerson Hill Dr., Markham, Ontario, L3P-7E5, Canada. xxx Worship Edna & the Teddy Bear xxx.

FRENCH BASS PLAYER looking for roommate(s) to pay a cheap (or moderate) rent from mid- September to summer '93 in (or near) the Bay Area— I'm 21, male, open-minded, and also looking for a job and possibly a band. Pungier Cédric, 4 Rue Du 18 Juin 1940, 94700, Maisons-Alfort, France

FEMALE PUNK, 21, into Misfits, Sham 69, 999, Adverts, Bad Brains, L7, Nausea (N.Y.), Clash, Fear, Discharge etc. who will be traveling across the country to San Francisco in late summer, is seeking people who might be able to put her up for a night or two there, or along the way (or just for silly letter writing) Heidi Wittmann, 39 Prospect Ave., Glen Cove, NY 11542

DR. DEATH- THE RETURN of the P.T.L. Klub, new release "Back From Necropolis" upcoming. For info. on this and others, write SASE to Manslaughter Inc., 107 Park St. Suite #2, Medford, MA 02155.

JUST MOVED OUT HERE from the Fla. Keys. Into: Gorilla Biscuits, Insted, Chorus of Disapproval, Mystery Science Theatre 3000 and Dallas Cowboys. Would like to hang out, correspond with anyone into Straight Edge/Positive HC. Please write: Marcus/ 1307 Kingsmill Ave./ Rowland Hts., CA 91748.

DWARVES- BLAG JESUS' phone # is (415) 292-5780. No shit. Got it from a friend of his. They stood up a matinee crowd in Michigan. Fuck 'em. Wheelchair Motherfuckers rule. 433 #B Bayberry Pte., Grand Rapids, MI 49504. Call Blag and tell him the M.F.s say hi.

"LADIES ONLY, my name is Matt Rosenbluth and I am locked up until 1995. I listen to Samiam, L7, Dag Nasty, Bad Religion, Swiz, Fugazi, and many more. Rollins Band, Mudhoney, Nirvana, I am 18. I will always write back. Brown hair, medium length, blue eyes, 5'11", Your picture gets mine! Matt Rosenbluth, 20311 Old Hwy 9 S.W., Centralia, WA 98531

INTENT "DEMONS WITHIN" 7" ep. Six songs of brutal hardcore, with a melodic edge. A NY band on Germany's RE-CORE-DS/Last Stand Records. Look for review in MR&R #109. Send $3 (US) or $5(overseas) cash only to Nate Intent, 341 State St, Albany, NY 12206.

HELP! EIGHTEEN YEAR OLD female looking for roommates in Boston area. I will be attending Mass. College of Art in the Fall. Musical interests include Steel Pole Bathtub, Bikini Kill, Spitboy, L7, Hole, Sonic Youth, Ska and HC. Play bass and will by studying photography. Contact ASAP: Christina, 4 Wickhams Fancy, Collinsville, CT 06022. Anyone else write also.

DAGGER DISTRIBUTION PRESENTS: "Kick It" raging 17-band comp. album on German label Re-Core-Ds. $7 ppd.. Sanity Assassins new single "Ligature/Vampires" $2.50 ppd. The new line-up kicks butt! White Pigs "Songs of Sin" death metal classic, cassette $5 ppd vinyl $7 ppd. Cash only-no ripoffs. Dagger Distribution, PO Box 380152, East Hartford, CT 06138-0152.

RECORDS AND CDS FOR SALE: Sub Pop; Dangerhouse 7" with Weirdos and Dils; DOA "Triumph"; Big Black "Lungs"; 7 Seconds; Naked Raygun; Killdozer; Pavement 1st 7"; Crucial Youth 1st 2; Negative Trend; Sham 69; Damned; Bauhaus; Spacemen 3; lots more and CDs by Nurse w/Wound; Current 93; Death in June; Coil; X Ray Spex; Soundgarden; Stooges; Pooh Sticks; Half Japanese; Chrome; Angry Samoans. Send SASE to Requerdos a Todos, PO Box 162113, Sacramento, CA 95816.

MASSACHUSETTS PUNKS get in touch! This summer I'd like to drive around and meet some of you radicals, freaks, environmental extremists and other assorted weirdos. So write me soon. I don't smell that bad. Andy What?, PO Box 708, Littleton, MA 01460-2708.

SINGER OF DIE HARD selling "Looking Out for #1" records. Only have 20 left, so order soon. US and Canadian orders only. Fuck Conversion Records; he's a big ripoff artist. Buy records from me, $5 ppd, much cheaper than Conversion. Cash or checks payable to Larry Shlachter, 1881 Winchester Road, Cleveland, OH 44124.

BUFFALO, NY- I will be attending UB in August. Anyone with info on the scene/ shows/ music stores/ thrift shops/ etc...please write. Thanks. Mary, 314 Riverglen Road, Liverpool, NY 13090.

DOES YOUR BAND NEED promotion? Exposure? Are you a writer who needs to become better known? Does your political/ activist group need to get the point across more efficiently and cost effectively? Tom can help. Tom is very affordable & non-profit. Send SASE to Tom, PO Box 399, Duncansville, PA 16635.

CLAUDIA KILLED HERSELF. Her pre-bridge jump poems are now available, uncensored and uninhibited. Page after page of incredibly depressing poetry for $1 and a stamp. Send to Claudia Jump Fund, PO Box 8561, Jupiter, FL 33468.

ALTERNATIVE SYNDICATED RADIO SHOW needs bands for airplay. Also 150 college stations to broadcast the show (1 hr.). Please send SASE to Tom, PO Box 399, Duncansville, PA 16635 (or bands can just send a tape).

I'M LOOKING FOR SUBVERSIVE IDEAS and suggestions for a possible zine. Do you know of some way to fuck the system? I know there are a lot of creative people out there. Even if you think your idea is stupid, I want to hear it anyway. Get in touch. Andy What?/ POB 708/ Littleton, MA 01460.

GEKO - *Probing the Gash in Her Head* 4-song 7". Haunting, gloomy, sonic. Cure *Pornography* crossed w/ early Siouxsie. $2 ppd - Wholesale $1 each for 10 or more. Trades cool. Overseas add postage. Cash to: Greg/ POB 482/ Paoli, PA 19301. Coming soon Assuck 7", Heresy UK live one-sided 7".

INTERNATIONAL MAGAZINE on the cyber-edge seeking out contributors/ contacts/ co-conspirators from the global community (esp. Japan, Europe, West Coast U.S.). *Psybersphere* is a vehicle for cultural cross-pollination, spreading joy and revolution Earthside. Socio-political commentary, fringe culture, technological info, ancient wisdom, etc. Open mind, global outlook and keen intellect required. Don't miss this opportunity. Contact Rave/ 187 Sherman St. #6/ Albany, NY 12206.

POLY BAGS - Sleeves for your records. Prices ppd. 7": 120-$5, 500-$17, 1000-$32. 12": 60-$5, 200-$15, 500-$32. 10": 10¢ with order. Cash or blank postal money order to: Greg/ POB 482/ Paoli, PA 19301. Outside USA add extra postage.

HEY! I'm looking for three people. Can you help? They are: Fredrick Gilbert, of somewhere around Los Angeles; Tom Berry, of Las Vegas; and Seth "Dispare" Browder, of Colorado Springs, CO. Hey dudes! Get in touch! Angeleke/ 2615 River Hills Cr. #1711/ Arlington, TX 76006.

BANDS! POETS! ARTISTS! SKATERS! ZINES! *Farce of Jackals* zine needs contributions, anything. Hardcore/Punk/ Grind/Industrial bands needing coverage: send material for review & definite interview to: Neil Wieghard/ 449 N. Harr Dr., Apt. D/ Midwest City, OK 73110-2918.

HEY LOS ANGELES DUDES! Thanks for the information from people around the LA area about apartments, jobs, etc. I really appreciate it. Plans have been postponed. I will be in LA around March 1993. Thank you again so much! —Dregs.

VEGAN REICH interviews packet. A collection of Vegan Reich interviews from 1990-91 is now for sale. Find out about the most controversial band in existence. 24 pages in all. Send $1 to: POB 581231/ Minneapolis, MN 55458-1231.

PUZZLED TO DEATH #3 EXISTS. Quick interviews with Rorschach + No Oone's Hero. Plus articles about lots of things. .50¢ to either John Millard 909 S. 24th St. Allentown, PA 18103 or Dave Weston 475 Spruce LanL Nazareth, PA 18064

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX- CASH ONLY!!!

HELLO, PEOPLE WORLDWIDE! I wanna swap records with you. Have: Siege, Heresy, Lärm, NYC Mayhem, NEOS, X-Ray Spex, Fartz, Abused-Demo, Blitz, Violent Children 7"s, X-Claim orig. and tons more HC stuff. Send me your lists and you'll get mine with over 1600 items. Albert Lubbing/ Huttenstr. 40/ Vorderhaus, 1000 Berlin 21, Germany.

AUCTION! Hundreds of SxE HC and non-SxE for sale. Write for list or call (908) 264-2877 or send a SASE to: Ryan Sikorski/ 10 Alexis Ct./ Holmdel, NJ 07733 USA. I have everything from early Touch and Go to Revelation. Also send want lists.

ARTISTS & WRITERS-*Reason One* is a publication I'm putting together to provide you with an outlet dedicated to the free expression of human Creativity. Any input is accepted, appreciated, and considered. Write *Reason One* c/o Mother Murphy's, 111 1/2 North St., Normal Ill, 61761.

THE ADOLPH REAGAN-Hermann Busch Regime wants you to forget the sixties. Refresh your memory with "The 1960's: Lesson Lost" by Mister Guy. 50 min. Chrome tape. 60;s rock, electric folk, zen blues. $3.00 cash only. No checks, no money orders, no tolerance for propaganda spewed by a reactionary ruling class. Third Eye Records, POB 385, Cheltenham, PA 19012.

PSYCHOTRONIC type films-Thousands of the best and most obscure B movies-Horror, Shockumentaries, Doper, Biker, you name it, all at punk rock bottom prices. Send $2.00 for a giant illustrated catalog to: Ed Feltch, PO Box 506, New London, CT 06320.

TRADE/SALE: all 7"ers. Rapeman (Sub Pop), Lonely Moans (Sub Pop), all Unholy Swill and more. Wants: Babes In Toyland-Handsome & Gretel, Jonestown-Crusty Rug, Sebadoh-Asshole, Dope Guns...Vol. 2 (dbl. 7"), Cop Shoot Cop and many more. Send inquires to Edward/ 2524 Frankfort Ave #2/Louisville/KY/40206.

DESTROY ALL MUSIC-Radio program at CT College seeks band demos, label promos, spoken stuff, anything cool to play on our show after MRR. Playlist sent to all contributors: PO Box 506, New London, CT 06320.

WANTED: Anything by or about the Feederz, Modern Warfare, Putrid Fever, Rhino 39, Shattered Faith, Society Dog, Sadistic Exploits. Please write Graham Trievel, Box 481, Rt. 113, Lionville, PA 19353.

YOUTH KORPS-there's still time to get a copy of their 13 song EP from 1982 recorded at radiobeat in Boston. Raved up in all major fanzines. Buy the 7" plus a limited cassette of released tunes for $6.00 ppd. to: Ed Feltch, PO Box 506, New London, CT 06320.

DWARVES SELLOUT: back catalog for sale. All limited edition/Oop.: "Toolin' For A Warm Teabag" EP; "Lick It 45;" "Lucifer's Crank" EP; "Astroboy" EP; "Blood, Guts & Pussy" picture disc; etc. Write: Nasty Gash, 4099 17th St., San Francisco, CA 94114

ATTENTION: Willing to receive your European HC/punk stuff in a more originial way? I'll be more than pleased to send you records in trade for everything you can find concerning "Madonna" on vinyl or/and 5" CD-cheap, 2nd hand, whatever...especially searching Japanese & (South) American releases. Just don't pay ridiculous prices, I'm not that rich! Warehouse c/o Jeroen, PO Box 90, 8500 Kortrijk, Belgium, Europe.

DO YOU LIVE in CT. I'm a 19 year old male that moved to CT from New Orleans. Need to meet new people to hang out with. Please write Jack A., PO Box 3525, Stamford, CT 06405.

COMPLETE AUCTION AND SET SALE catalog: Punk and notso punk, with plenty 'o weirdstuff. Records and a ton 'o printed matter. $2 or 4 IRCs for the booklet to: Seidboard World Enterprises, PO Box 137-M, Prince Street Station, New York NY 10012.

BEAN BURRITOS! S.P.O.A.L.T. #2/2 is out now!!! Loads of interviews, odd collumns, a cute picture of a buttocks! 56 pages of honkey excitement plus booklets and an electronic item that could get You indicted! $2.00ppd to: Lunchtray/ PO Box 1133/ Slatersville RI 02876-0897

DEAD CHRISTIANS leaping from their graves to kill. Limbless torsos smoking pot with Jesus as they gurgle in blood and crushed body parts. Post punk industrial. Tape #3 only $4 send money: CNF, po box 9152, VA Beach, VA 23450.

FOR SALE TO HIGHEST BIDDER- Social Distortion "1945" 12". Teriyaki Asthma Vol. 3, Poison Idea "Plastic Bomb" double 7", Die Kreuzen "Gone Away" white vinyl, Poison Idea "Getting the Fear" pic disc. DAH, po box 40483, Portland, OR 97240.

WANTED: BIG BOYS "Lullabies" LP, Feederz any, Zounds "Curse" LP, Authorities "Soundtrack" 7", Dicks "Kill" LP, and any other stuff by the above bands (t-shirts etc) Will pay or trade. Tim, Polstrong Cottage, Camborne, Cornwall, TR14 0QA, UK.

CRUSTIES: No, not the smelly punks, but the only Milwaukee hardcore band that mattered. If you or someone you love was in this godhead band please contact THD Records, 2020 Seabury Ave, Mpls, MN. 55406. I wish to put out a record.

VIDEO: If you have Rites of Spring (looking for good copy of Detroit show), Kingface, Ernie Isley or 70's era Isley Brothers, Eric Gales Band, Parliament/Funkadelic, King's X, James Brown, Blowfly, MC5, Melvins, Spinal Tap, Beastie Boys, Galaxie 500, Hammerhead, Scattered-Few, or Venom or if you videotape bands coming through you area write: J. Hunter, CPO Box 710195, Tulsa, OK 74171. If you wrote to my VA address, I'll still get your mail.

JOE HUNTER THANKS; Mark from Positive Force for the cool shows, letting me tape them, and providing me with amazing shows to boot, all the people who responded to my R.R. Moore inquiry (now do we have any Blowfly fans who can dub records for me?), and to all that I have traded videos with. Adonis Gallery is headed for world domination.

WANTED: BEASTIE BOYS (when they were punk rock) looking for LP "Pollywog Stew" any CD's, tapes, tapes records. Also 7 Seconds "3 Chord Politics" demo, Token Entry "Beneath the Streets". Will buy or trade, or send blank tape for copies. Please write to: Matt O'Brien, 1574 N. Valley Rd., Pottstown, PA 19464.

SPY WOMAN! I worship the ground you walk on! Teach me all you know. I have only begun to goof. My butt doesn't stink. The one word to describe Chris and Paul is Reemus!

RARE AND/OR O.O.P. VINYL: Lazy Cowgirls, Hüsker Dü, Sub Pop, Am. Rep., Sale or trade. Send SASE for list. Thomas Yates, 1335 W. Campbell Ave. #16, Campbell, CA 95008.

WANTED: LIVE AUDIO TAPES of : Pearl Jam, Jane's Addiction, Social Distortion, Guns N Roses, Nine Inch Nails and U2. Send list and I'll send you mine. Trade or buy. Patrick Wieczorek, 451 W. 7th, Apt 6, Winona, MN 55987.

FOR SALE: 7"S- G.I. "Legless Bull" $55, Neg. Approach $48, Bad Brains "...Suffering" promo $18, Lunchmeat/Mission Impossible $15, White Cross $15, Art. Peace/Exiled $20, S.F.A. "New York" $14, F.O.D. (orig) $12, 12"s- Minor Threat "Out of Step" 1st press $30, Soulside "Less Deep..." (have 2) $20 each, FU's "My America" $18 (orig), Y.O.T. "Break" on WW $15, Blast "Power..." on WW $15. Write Matt Mannherz, 171 Madison Ct., Holland, PA 18966.

ZINE EDITORS: If you'd like to run a wide-ranging column by Donny the Punk, an otherwise professional writer/editor who's been a punk since '77 and involved with zines since '78, write for info to: 3147 Broadway #12A, NYC 10027. Topics and styles (humorous/satiric or serious) will vary greatly, but you can express your preferences.

CZECHOSLOVAKIANS! Very interested in such places as Brno, Bratislava, Praha, etc. I want to know as much about the bands, people, food and travel throughout the country as possible. Also would like to learn the language. So if you live there or in the states I would love to hear from you soon. Stephanie Silk, 123 Albion St., San Francisco, CA , 94110, USA.

HAVE: BAD BRAINS & YOT rarities for trade only. Want official Sanford & Son action figures. Especially "Gratie", or Fred in "It's the big one" pose. Philip, 104 E 35th, Austin TX 78705.

DERANGED FEMALES ARISE! I am a 20-yr old student, future LA resident (here till summers end - May '93 permanently in LA) looking to correspond with and meet twisted lasses. Into: Dali, Re/Search, morbidity, cemeteries, bad/twisted movies, Siouxsie, Cure, Sonic Youth, Hüsker, late nights, poems/reading. Save me from this sea of sanity! Subgenii welcome. Mike Halchin, 1517 Armacost Apt 104, Los Angeles CA 90025.

CIRCLE JERKS "Unfortunate Son" 5 song 7", excellent live sound, colored vinyl, great looking cover, very limited. $6.00 ppd US, $8.00 ppd Europe, well concealed cash or money order to Ric, PO Box #561, Pinellas Park FL 34664-0561.

INDECISION FANZINE - Issue #3 out now! Interviews with Resurrection, Four Walls Falling, Drift Again, and Outspoken plus lots of photos. $2.00 ppd in the US to Dave Mandel, 23391 Mulholland Dr #430, Woodland Hills CA 91364.

"SALAD FROM ATLANTIS? You got, I want! Leni, 1209 1/2 N. Clark St., Appleton, WI 54911

I NEED GRAPHICS, flyers, pamphlets, articles, photos, anything dealing with anything. Communicate and send all stuff or write to: Chad Negendank, 404 Kituwah Trail, Knoxville, TN 37919. I'm coming out with zine soon, ask for it. $1

DYKES (or straight girls) in the Birmingham, AL area! 20-year-old dyke into Discharge, Screeching Weasel, Crust, Crass, Death Sentence, tattoos, being healthy, books, climbing rocks and trees, playing guitar, etc. Moving to AL in Sept. Looking for cool dykes to hang with, maybe start a band. Sound fun? Write me! Adie, 9 Raymond Ave., Somerville, MA 02144

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX - CASH ONLY!!!

WANTED: Any old, beatup, or even new Re/ Search books at very low prices. Esp-Industrial Handbook, Strange Films, Angry Women. Also: Search & Destroy, cheap. Write: Chad Negendank, 404 Kituwah Tr., Knoxville, TN 37919. Please!!

FOR SALE/TRADE: Vice Squad "No Cause For Concern" LP; Raw Power "Screams From the Gutter" LP; Mad Parade "S/T" LP; Ramones "At Your Birthday Party" 2xLP; Battalion of Saints "Second Coming" LP and "Fighting Boys" 12" EP; Agression "Don the Mistaken" LP; Sonic Youth "Live" 10" EP; Danzig "Live in N.Y. '88" LP. Write to Mark McGree, 1612 West Sale Rd., Lake Charles, LA 70605 or call (318) 478-2835.

COOL 100% COTTON Stiff Pole Records t-shirts. On the front is a huge fucking picture of some poor sap being hung in the 1800's, and on the back are the logos for No Fraud, Flash Bastard, Conspiracy and Rhythm Collision. $9 ppd in US and $11 ppd in Europe to Stiff Pole Records, 3665 E. Bay Dr. #204-271, Largo, FL 34641.

RHYTHM COLLISION "IRREPRESSIBLE" 3-song 7" out now. Way intense hook-filled punk rock. First 400 on clear. Still available No Fraud "Elected", Flash Bastard "War" and Conspiracy "Back To". EPs $3.50 each ppd US, $5 ppd Europe to Stiff Pole Records, 3665 E. Bay Dr. #204-271, Largo, FL 34641. SASE for list of punk shit that we carry.

MISFITS: "AL'S BAR" 7" $15 each ppd, cash or money order. Charles Ferris, PO Box 171, Tehuacana, TX 76686.

RECORD AUCTION: HOLE "Retard Girl" 7" (Sympathy, blue vinyl); Johnny Legend "House of Frankenstein" 7" (Sympathy, green); Steel Pole Bathtub "Venus in Furs" 7" (painted vinyl); Appalachian Death Ride 7" (red); Radiation Sickness "Bounds of Reality" 7"; Sonic Youth/Mudhoney "Touch Me..." split 12" (Subpop). Send bids to Tom, 106 Greendale Drive, New Albany, IN 47150.

BOOKS, SEX, DRUGS and unnecessary violence. Sase gets them all. Smoke the Soul Press, PO Box 8347, Ann Arbor, MI 48107.

WANTED: THE DICKS - anything: "Hate Police" boot, other boots, live tapes, demos, comps, t-shirts, flyers, videos...anything! I'm not rich but I'll pay fair prices or trade. If you have anything, please write. Thanks, Michael Garber, 1606 N. 85, Omaha, NE 68114.

SNEAKERS - BEATEN, TORN, ripped, dirty, smelly, worn, any condition needed for sculpting project. We will send you five American dollars for every pair you send us. Send to PO Box 493, Swansea, MA 02777-0493.

WANTED: SOVIET FLAG, Felix the Cat comics, boots/ live tapes of Sonic Youth, Black Flag, Janes Addiction. Dave, 5216 Hurley-Wade Road, Pascagoula, MS 39581. My friend wants Cramps picture discs. His address is 15005 Hwy. 613, Pascagoula, MS 39581.

ORANGATAN SALIVA. Up for bid/trade: Angry Samoans 7", Discharge 7"s, Inside Out (CA) 7" (blue), Subhumans 1st 7", Turning Point 7" & LP (clear), "X Marks Spot" comp., Tooth & Nail comp., Misfits "Evilive" 12", 7 Seconds 7", etc. Looking for Motorhead 7"s, Infest 1st 7", BGK flexi, Septic Death 7"s & 10", etc. For complete list, send your list to: Frank J. Cassidy, 23 Wilson Terrace, Elizabeth, NJ 07208. Also looking for movie memorabilia. Thanks.

I'M A BORED 18 YEAR OLD MALE with these interests: Green Day, Descendents, Jawbreaker, coffee, cigarettes, bubble gum, talk radio, and public television. I despise Pat Sajak and David Crosby. So write me. I'll write back. Jason, 711 Forest Park Drive, Eureka, IL 61530.

GIANT LIST OF 7" RECORDS indie, underground, punk, hardcore, str8 edge, noise, Sub-Pop, AmRep, etc. available. Over 25 pages! Tons of everything! Send $1/$2 overseas to: Music Merchant, POB 4, Hawthorne NY 10532.

IF YOU HAVEN'T HEARD OF US, check the New Deal Skateboard video '1281' (Neal Hendrix's part) or write THD Records. Fun, fun. "Laugh It Away" still available. Sappy Happy Stupidity. Write the band at THD Records: 2020 Seabury Ave., Minneapolos, MN 55406, USA.

SEX PISTOLS Great Rock and Roll Swindle, ex quality 105 min. Hasil Adkins Folk City, N.Y. 1986 close cam shot ex- quality 120 min. Killing Joke Rockpalast Loreley Festival & German TV 1985 ex quality 100 min. $18 each on TDK-EHG cash/money order SASE for complete video list. Jim Russo 136 E. Main #33 Bloomsburg, PA 17815

NEW DOUBLE 7" OUT SOON: New Uncommom Society popcore craziness out on THD and Submission Records very soon. If you like Doughboys, then you'll love this. "Laugh It Away" EP of solid, power-pop still available for $5 U.S. ppd $6 Can. $7 elsewhere to: THD Records: 2020 Seabury Ave., Minneapolis, MN 55406, USA.

CLASH VIDEO! Tom Snyder 1981, Fridays 1979, Saturday Night Live 1982, MTV Rockumentary & Joe Strummer Night Network 1988 interview. Ex quality 100 min. NTSC format $18 post paid money order: Jim Russo, 136 E. Main #33 Bloomsburg, PA 17815.

TOUR MACHINES AND PASTA LOVERS: Uncommon Society wants your mail. Write us, we'll write back. Popcore madness. If you like Big Drill Car/Green Day you'll go ga-ga over Uncommon Society. For more info: THD Records: 2020 Seabury Ave. Minneapolis, MN, 55406.

RARE FIND! Limited number of Authorities "Soundtrack for Trouble" 7" EPs available. Original - mint condition - never played. Fresh out of box. Includes the hit single "I Hate Cops." $10.00 U.S to #I-554 East 10th Ave., Vancouver, BC V5T-2A3, Canada.

IT GOES THUS: I like music, see, but I ain't got much cash. However, I do happen to be the CEO of Chain Letter, and will gladly trade subscriptions to this gem of a 'zine for tapes, records, and whatnot. Chain Letter, POB 72671, Las Vegas, NV 89170-2671. Surprise, enlighten, and punish me, baby!

ARTIST NEEDED to illustrate book. I've written 300+ page book (semi SciFi, in final editorial stage) and plan to self-publish it by Spring '93. I need an illustrator. Must have powerful graphic style. Send me samples, plus SASE for return of your materials. If I like art, I'll send you more details, plus copy of my book. This is a "break even" effort, no pay, but I pay for printing. Interested? George Impulse, PO Box 3684, Oakland, CA 94609-0684.

WANTED: SSD - "The Kids Will Have Their Say," FU'S - "My America," Confront - 7" on Dark Empire, Integrity - 2 track tape on progression. Paul, 34 Killington Way, Kirkdale, Liverpool, L4 4QP, England.

OPIV LIVE!: plus All, Bad Religion, Big Drill Car, Buzzcocks, Chemical People, Circle Jerks, Crimpshrine, Dag Nasty, DK, Descendents, Dinosaur Jr., Down By Law, Downfall, Fiendz, Fugazi, Green Day, Jane's Addiction, Jawbreaker, L7, Milestone, Minor Threat, Misfits, Mr. T Experience, Nirvana, No FX, Porcelain Boyz, Ramones, Samhaim, Samiam, Screeching Weasel, Snuff, Social Distortion, Soup, Sweet Baby. Over 140 shows! Send a SASE to Jason Duncan, 507 Windridge Circle - Inman, SC 29349 for a complete list.

IF YOU HAPPEN TO BE a hardcore deep ecologist committed to the American Indian Movement who's older, disabled yet self reliant, pintsize and not too hard on the eye, enjoy nature and usual intellectual pursuits, in other words, just like me but female of the species, drop me a line, will ya? I feel like the last man on earth! Jeff Ream, 190 Katie's Cove, Sanford, FL 32771.

PLEASE SEND US a stamp for a list of new, affordable boots/reissues, Misfits, Circle Jerks, Necros, etc....Nowhere Street 7" comp. ltd./ #ed. to 499 out soon! Write to Filmland, 2611 Via Campo, Suite 228, Montebello, CA 90640. Formerly V. Street.

"MAX'S KANSAS CITY"-Wayne County & Backstreet Boys B&W p/c sleeve 7". Also: Fall "Totally Wired," Cramps "Fever" / "Garbageman," Joy Division Flexi "Komankino" / "Incubation." Name your offer. De Angelis, 117 Hayward, Burlington, VT 05401.

AUCTION: 7"s: Tad "Daisy" black wax (200), Y.O.T. "Can't") (1rst) Chaos UK "Burning" Reflex from pain (orig.) Babes in Toyland "House" (yellow) G. Biscuits (yellow) Pogo the clown, Token Entry, "Nuke Your Dink" comp P. Idea "Darby" (blue) S.O.I.A. (red) La Peste, "Turn It Around comp 12"s: Bad Religion "How..." (orig.) DWG (1rst) Unseen Force, Minor Threat (red cover) Nip Drivers "Destroy" Sonic Youth "Confusion" (orig.) S. Distortion "Mommy's" & "1945" (both orig.) MDC 1rst (white border) SSD "Get" Neurosis "Pain." Christopher Renna, 80 Birch Rd., Watertown, CT 06795 (203) 274-4779.

PSYCHOBILLIES: Where are you? Please write to me now! Especially in the New Orleans area (I may be moving there). Meteors, Guanas, Krewmen, Demented, etc. Andrea Lauritzen, 33 Walbridge Street #10, Allston, Massachusetts 02134.

NASHVILLE AREA. Psychobilly upright bass player, and drummer need to complete trio of loud, young greasers playing original psychobilly. Influences are the Cramps, Rev. Horton Heat Krewmen, Bad 50's B movies, Hot Rods, I want it loud and fast. I have the practice space, P.A. and the itch to hit the road. I've been in Nashville less than a year I'm willing to relocate, Are you? This is my full time job and my number one priority. Interested? Call (615) 831-9498 now.

SHEEP SQUEEZE SHIRTS! Groovy design on white x-large shirt. Only $5 ppd. US/$7 ppd. overseas. Order both the first 7" and new split for only $5 ppd. US/$8 ppd. overseas. No checks! Cash or MO to: Dan, PO Box 610112, Redwood City, CA 94061.

GEORGIA PUNX. "Positive Aggression" needs an under 17 yrs. old bassist. Our "Aggressive Youth" E.P. (which MRR called "Punk as it gets, one of the best posicore bands lyric wise" is still available for 3 bux (U.S.) Take Caution Productions, 175 Grogan's Landing, Atlanta, GA 30350.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX - CASH ONLY!!!

GG ALLIN: Magazines-Eye, Hated, Defecation, Murder, Scrapbook, Violence Now!-Cassettes-Jabbers, Scumfucs, Sluts, Swankfucs, Disappointments, Murder Junkies, etc.-studio, live, demo's, interviews, etc.-send SASE for complete list. Shrinkwrap Propaganda/ PO Box 11831/ Pittsburgh, PA 15228-0831.

HOME STUDIO ARTISTS I want to contact songwriters/ musicians who record on low budgets. Groups, solos, hobbyists, any style, lo-fi...all ok. Purpose: creative and cultural exchange. No promises or strings. Increase your audience. Expand your network. Take your musical adventure one step further. Please, send a cassette...I'll reciprocate. Josho, PO Box 516, Mystic Island, NJ 08087.

DIG THE BOSTON SCENE! Collectable Video & Audio - original rare vintage performances by Boston's best bands: Volcano Suns, Prime Movers, Unnatural Axe, Nervous Eaters, and many more. Full length live sets never before released! Recordings are authorized & bands receive compensation. SASE for catalog: Boston Archives, PO Box 232, Newton MA 02165, USA.

VIDEOS AVAILABLE: Oxbow, Godflesh, Rollins, Cave, Neubaten, Swans, Buttholes, Rapeman, Unsane, Helmet, Surgery, Foetus, Bad Brains, Black Flag, Chili Peppers, Hole, Jesus Lizard, Tar, Fugazi, Dwarves, Melvins, Cop Shoot Cop, Siouxsie, Soundgarden, Cows, Babes In Toyland, Silverfish + lots more... Send S.A.S.E. for list to: Karl U., 550 Larkin., (#302), S.F., CA 94102. /// Wanted: Skinyard, Terminal Cheesecake, Treponen Pal, Stretchheads, Whipping Boy!

ASTHETICFISTFUCKERS Devil Rock cassette available from Psychoriot at Rt 1 Bx 82, Waynesville, MO 65583. Rancid Hell Spawn meets Pink Floyd! We utilize high quality recordings and voices synthesized for fantastic sounds uncommon in the scene. I'll wash it as fast as I want to. $2!!"

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FUGAZI: High quality videos wanted. I have extensive list to trade including many other cool bands. Also, will pay cash for Fugazi concert posters/related promotional items or trade videos/audios. Send your info. Please list quality. Also, send your Fugazi flyers and recieve just as many in return from large collection. P. Ward, 98 Forbes Rd., Westwood, MA 02090.

THE MISTOOD - "Smooshy" is available for only $3.00 ppd anywhere! It's six songs of melodic alternative punk with a touch of metal from Newark, Delaware. Send $3.00 (US funds only) to Careless Records, 1520, Crittenden Rd., Wilminton, DE 19805.

LIVE VIDEOS: Chumbawamba U.S. Tour w/Eve Libertine & Jello Biafra. Current 93 w/Steve Ignorant. Thatcher On Acid. Citizen Fish & Subhumans. And many more... $10.00 postpaid to: People Not Profit, Chris Mohlman, 4326 N.E. 9th Ave., Portland, OR 97211.

TRADES: PROFOUND - 'Dutch Wolfpack' demo, 7 Inch Boots - 'Walking Through' demo, Point Of No Return - 'Gloves Are Off' demo, Breaking Through - demo '90, Otherwise - 'Stomp It Down' demo. (Original demo tapes, good shape) No money offers! Write to: Michael Müller, Münchener Str. 39, 4650 Gelsenkirchen, W Germany.

HUNGRY? How about a beat me/eat me licorice whip? These and other tasty slices of syphilitic Americana can be found amongst "The Devil's Playthings", the new cassette from the Someday People. $3 to PO Box 384, Front Royal, VA 22630.

FROM BEHIND THE Orange Curtain comes Sand Castle, a mix between the Velvet Underground and Nine Inch Nails. Their 6-song demo with lyrics is yours free by simply sending a blank tape to Sand Castle, 16576 Mt. Kibby Street, Fountain Valley, CA 92708.

WEINERBABY TAPES. Bands - we're putting out comp tapes. Send us your stuff for future use. Send to: 46 Old Hillsboro Rd, Henniker, NH 03242

DEAD CHRISTIANS leaping from their graves to kill, Limbless torsos smoking pot with Jesus as they gurgle in blood and crushed body parts. Post punk industrial. Tape #4 only $4 send money: CNF, PO Box 9152, Virginia Beach, VA 23450.

VIDEOS: Sale/ Swap Hundreds of shows: Noize, Industrial, Goth, Punk, Rock, AmRep, SubPop, more. Sisters, NIN, RHCP, Mudhoney, Gwar, Foetus, Helmet, KMFDM, RevCo, Neubauten, Surfers, etc. Reliable service, low prices. List $1. Dave, 35 N 14th St #13, Allentown PA 18102. Trades with filmers OK.

DISGUSTEEN AND ANY Screeching Weasel videos wanted. Will buy or trade for any of my videos: 7 Seconds, Misfits, Samhain, Minor Threat, YOT, Gorilla Biscuits, Bad Brains and more! Also want "Boogada" on vinyl. Write me if you have these, cuz I'll buy it for a reasonable price. John Kale Jr., 1318 Maryland Drive, Ladson, SC 29456.

TIEK BANE "EVERY Parents Nightmare". Hate music for modern scumbags. "Wipe Yer Ass (Wit the Flag)", "Wanna Fuck Yer Mother", "Smokin' Dope with Jesus" and more. 60 minutes. Good quality! $5 or trade for kool stuff like naked pics of yer mother. TB, 604 South Prairie St., Champaign, IL 61820.

70'S AND 80'S CHEESE TAPE: I currently have 4 bands. If you have any recordings of you band doing bad cover tunes from the past two decades, I would be interested in them for my comp tape. So if you could take a break from trying to save the world and send a song or two to, Joe Hunter, CPO Box 710195, Tulsa, OK 74171, I'll love you forever. Thanks.

REFUSE TO FALL/INTENT. If anyone video/audio taped these studs on their '92 summer tour, please write: Kevin - RTF A/V Technician, 6242 Queensloch, Houston TX 77096-3737. A/V traders send lists. Master videos I have include: Bewitched, Clawhammer, Cows, 411, Seaweed, Surgery, Tar, Unsane... For sale only cuz I'm a capitalist scum: All 5/23/92 @ The Axiom ($20/$25 high grade...70 min)

GG ALLIN & THE MURDER JUNKIES: Over 20 new shows from 1991 & 1992 tours. All excellent quality from the masters. Also have all the earlier shows. Lots of sick & disgusting shit. Lots of blood & destruction. Write Merle Allin, 298 Mulberry St #7D, New York NY 10012. Or call (212) 274-0803.

SONS OF ISHMAEL Mimsy With The Borogoves is now available but on cassette only. 14 songs $5.00 ppd. to Paul Morris, 281 Concord Ave, Toronto, Ontario, M6H 2P4, Canada.

PUNK HOMEVIDEOS (send us yours). We have a couple out dealing with subjects like Washington D.C., Gazebo-front, cheap horror, and Washington D.C. They have that homemade look (cause they were) so I suppose they are "punk as fuck." Interested? GOOse/Gonzo Homevideo, c/o Chris Thompson, 7915 Westwood Hills Road, St. Louis Park MN 55426. We need a drummer!

WAYNE AND GARTH, NOT! The illegal interns non-profit cable program is looking for unusual videos for airing. Live performances/poetry/art/music videos/skits/cartoons. Send 1/2 or 3/4 inch tapes to Richard Estrada, 15223 Carnell St., Whittier, CA 90603. Tapes/LP's/CD's also wanted so we can play on our audio show. Try us! Send brief bio if available. Leave message (310) 696-6364.

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$10 FOR 2 HOURS Second Generation Video: Melvins, Helmet, Cop Shoot Cop, Helios, My Dad Is Dead. Matt, 160 Thompson Ln, Nashville TN 37211. Trade for: Melvins, Rapeman, Mr. Bungle, Dwarves, Tad, Fugazi, Big Black, Godflesh, Nirvana, My Bloody Valentine, Anything!

LIVE QUALITY AUDIOS FOR TRADE: Birthday Party, Nick Cave and the Bad Seeds, Neubauten, Footus, Lunch, and more. Send list or write to: Hans, Ridderstraat 7, B-3360 Bierbeek, Belgium (Europe).

OBLIVION is now selling their demo "Think - Tightrope - Boobjob" for $4.00. Over 5 songs of pop / punk / alternative rock that sounds great! Send money and letters for information on band to: Oblivion, 442 Hyde Park Ave, Hillside IL 60162.

VIDEOS AVAILABLE! ON ALL world systems! Punk/ hardcore/ industrial/ movies too! Buttholes, L7, Misfits, Cop Shoot Cop, Thunders, Sisters, Rollins, Leatherface, Dickies, Cramps, Babes, 1992 Ramones, Neubauten, Skinny Puppy, GG Allin, Current 93, SPK, Descendents, Steel Pole, Nirvana, Smashing Pumpkins, YOT, Bold, 7 Seconds, All, Soundgarden, Lunachicks, lots more! Next day service! $1 for big list! (201) 853-4420. P. DeMattia, 8 Haddon Road, Hewitt, NJ 07421-2329 USA.

REFUSE TO FALL UNPLUGGED! Mike and Damon live cassette single, June 11, 1992 at "John's Room" night club. Several new songs including one brand new one. A good deal at only $3.95, as advertised on TV. Send orders to: Higher Ground Records, 427 Monticello Drive, Ballwin, MO 63011. No rip offs! Make out M.O. to John Wiese.

BANDS PLEASE SEND tape and logo/info for upcoming comp. tape for AIDS research. All submissions will be used, any kind of music. Everyone will get the finished product. Lucky 19 comp. still available, 19 bands w/8x14 insert, $3.00 ppd., $5.00 foreign. Write: Detest Tapes c/o Kelly, P.O. BOX 3162, Montebello, CA 90640. Bands from last time can write to get a free comp., sorry!

VIDEO FOR SALE OR TRADE: 100's of shows. Janes, Nirvana, Rollins, Ramones, L7, Hole, Helmet, Lunachicks, Jesus Lizard, Soundgarden, Primus, Diamanda Galas, Siouxsie, Babes In Toyland, Silverfish, GG Allin, Buttholes, Mudhoney, Unsane, Dwarves, Social D, Skinny Puppy, Danzig, Misfits, Bad Religion, Cramps, Fugazi, Dickies, Dayglos & many many more. Write Merle Allin, 298 Mulberry St #7D, New York NY 10012. Or call (212) 274-0803. $1.00 for list.

VIDEO FOR SALE OR TRADE: 100s of shows. G.G. Allin, Dwarves, Helmet, L7, Babes in Toyland, Lunachicks, Cows, Laughing Hyenas, Unsane, SNFU, Nirvana, Mudhoney, Jesus Lizard, Diamanda, Siouxsie, Hole, Primus, Buttholes, Skinny Puppy, Ramones, Rollins, Misfits, Danzig, Janes, Social D., Fugazi, Shonen Knife plus many more punk, hardcore, metal & industrial. Write Merle Allin, 298 Mulberry St. #7D, NY, NY 10012 or call (212) 274-0803. Send $1 for large list.

GG ALLIN VIDEOS: All new shows from 1991 and 1992 tours with the Murder Junkies. Over 20 new shos from the master tapes. Excellent quality. Also all of the older shows. Lots of blood and shit. Also GG t-shirts from '91 and '92 tours. 2-sided tees. Write Merle Allin, 298 Mulberry St. #7D, New York, NY 10012 or call (212) 274-0803. Don't buy from any other sources unless you want copies of copies of copies.

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1. "BORROW" A VIDEO CAMERA. 2. Make a video (about anything). 3. Send a copy to us. We will send you something of ours, or possibly a few dollars. More information: Goose/Gonzo Homevideo, POB 26713, Minneapolis, MN 55426. We sell stuff too.

THE DIN COMPILATION IS STILL OUT. It contains Napalm Death, FSP, Various Freaks, RC, Psycho Sin, Lethal Aggression, VNA. Comes with booklet and sticker. $3 to M. Castro, A. 4-5 F.A., Ft. Riley, KS 66442, USA.

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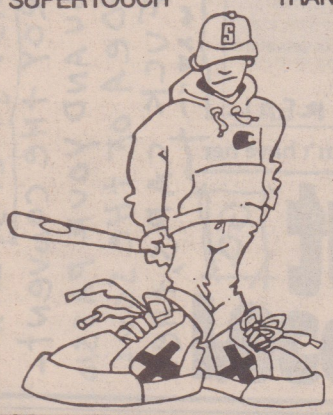

NM44 CHORUS "Full Circle" 7" (A)
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RV24 INTO ANOTHER LP (D) CS (D) CD (E) Cheezy but cool.
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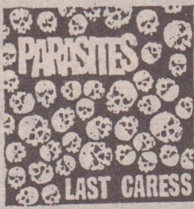
The Droogies - Heaven (Shredder)

Impressive album from these Germans debuting on America's Shredder label. Comparisons have been made with Dinosaur Jr and the Lemonheads and I'd add the Only Ones to that list. Great big, walloping guitar sound that's as fresh as it is massive. The vocals are well laid back in a production which is reminiscent of Albini's working practices. They can pull off the dumb rock and roll bit in fine style as well, as on We Rock Tonight. A satisfying slab of vinyl.

VARIOUS ARTISTS, The World's In Shreds: A nice three-band sampler, less "formal" than C/Z's *Teriyaki Asthma* series and truthfully, more original. Ice Fan's "Broken Image" is a moving, slightly pop-oriented piece of bliss. Krupted Peasant Farmerz's "Invasion of the Snailz" sounds a lot like Misfits' "I Turned Into a Martian,,' less gothic and funnier than anything Danzig could ever do. The best is Dry Rot's "Push and Pull," complete with great time changes and punk influences that would provoke your little sister to jump on the bed with glee.

THE PARASITES
"PARAMANIA" 7-inch
"EN HOMAGE AUX BEATLES" 7-inch (Shredder)
(This review appeared in *Rockpool*) Another local (Jersey) trio who've been coming on strong of late. The group's previous work was decent punk/pop that was enjoyable enough, but their new singles show splendid growth. "When I'm Here With You" from the "Paramania" 7-inch is by far their finest outing, approaching the better Descendents material for honest, swooning pop with a new wonderfully tempered tight guitar onrush. On the flip, "Die Trying" is nearly as good, and even their actually serious cover of "Both Sides Now" (a syrupy lite FM hit by JUDY COLLINS in 1970) is well executed and worth recording. The same could be said of the AUX BEATLES 7-inch, where they cover "I Feel Fine" and "Paperback Writer" in fine style, always great to hear Punk Beatles). The band has tightened, has developed muscle and is beginning to display a refined pop knack. Put these guys up there with the more recent work by Mr. T. Experience and Shudder To Think when one thinks of making' '91 punk 'n' roll sound anything but retro.



PARASITES, "Last Caress" b/w "Fool For You" (Shredder Records, 181 Shipley St., San Francisco, CA 94107) From the swamps of Jersey comes this blast of three-chord monte that draws equally from the Buzzcocks and the Misfits—who they pay tribute to with their "Last Caress" cover (as did Metallica before them). Nikki Parasite sings and plays all the instruments on the demo version of "Fool For You," while the Misfits cover was recorded by the band on Halloween, 1990. Green skulls dominate the sleeve, and the orange vinyl celebrates the autumnal feeling of this gem.(45/TG)

SPECIAL FORCES "Red White & Blue" ep
On red, white and blue splatter vinyl is an extremely upbeat on the rockabilly twangy side of a song about the corrupt USA and some humorous ones about insane rats and a color changing blob. Abounding goofiness.

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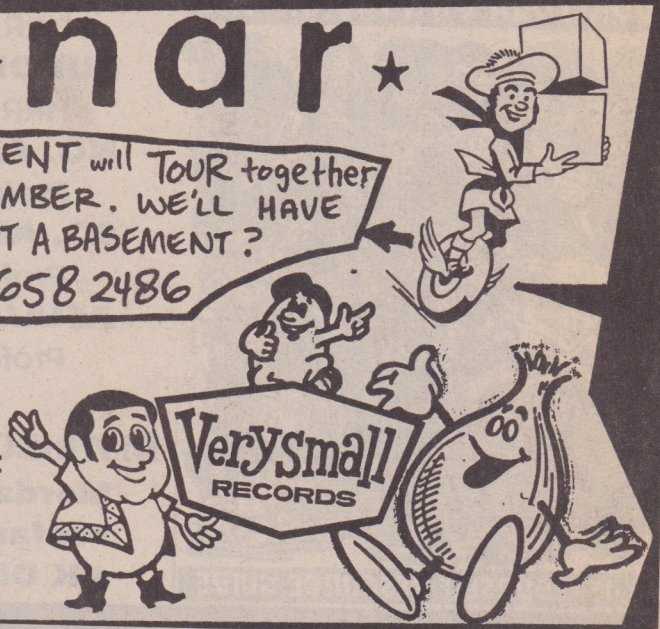

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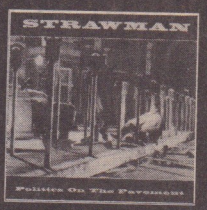

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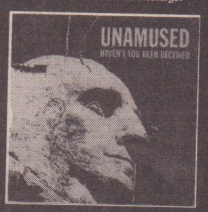

UNAMUSED - Haven't You Been Deceived
ALLIED No. 13 Album
Good solid political hardcore from Portland, OR. Produced by Poison Idea's Slayer Hippy.

J CHURCH - She Said She Wouldn't Sacrifice
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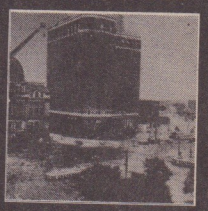

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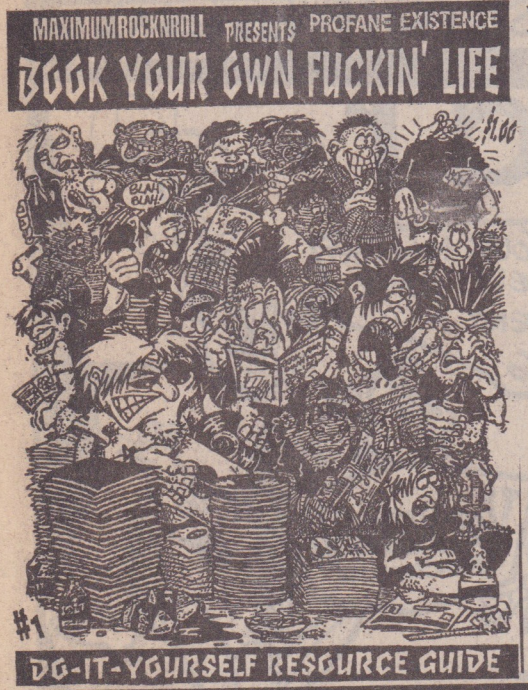

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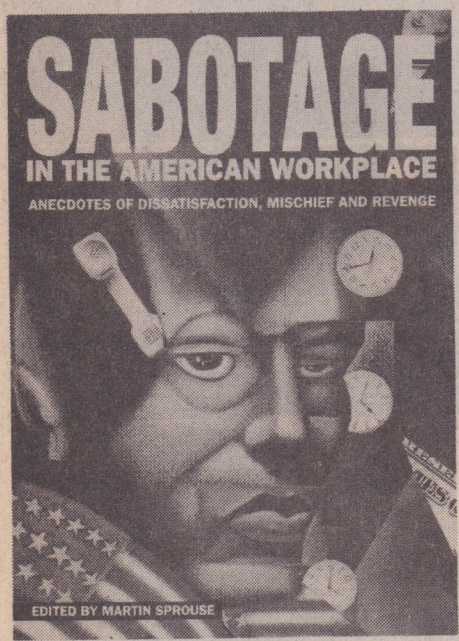

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